

THE ART-JOURNAL.



LONDON, MARCH 1, 1851.

ON THE DEVELOPMENT OF
RAPHAEL'S GENIUS,
AND HIS INFLUENCE UPON ART.*
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In a second Stanza in the Vatican, the pictorial decoration of which the Pope entrusted to Raphael, the principal object of the paintings was to exhibit the divine protection of the Church by miracles against infidelity and external troubles. This apartment, which, from the first picture executed in it, the "Expulsion of Heliodorus from the Temple,"† is known by the name of the "Stanza d'Elidoro,"‡ afforded Raphael an opportunity of displaying his greatness in the dramatic element of Art, in the same manner as he had done, in the first apartment, in the representative element. The flash-like rapidity in the movements of the angels, as well as the noble indignation depicted in their features, are inimitably expressed. In the second picture of this Stanza, the so-called "Mass of Bolsena," a work which has ever remained the object of admiration to all lovers of Art, Raphael attained in power and truth of colouring, the highest point in fresco-painting. In this respect, as well as in the more realistic and portrait-like character pervading the picture, the still fresh influence of Sebastian del Piombo's manner is again visible.

On the completion of this work, in the year 1512, the only great misfortune of his life, as I regard it, befel Raphael—the loss he sustained by the death of his august patron Pope Julius II., on the 21st of February, 1513. For, although his successor, Pope Leo X., bestowed on Raphael his unreserved confidence in all matters of Art, entrusting him with the grandest commissions, he had not that correct insight into the bent of Raphael's genius, which had led Julius II. to recognise *Painting* as the peculiar sphere in which the artist's talents were destined to achieve their greatest triumphs, and consequently to employ him exclusively in this branch of Art. Pope Leo X., on the contrary, as early as August 1st, 1514, appointed Raphael architect of St. Peter's, and shortly afterwards entrusted to him the task of executing upon paper a restoration of ancient Rome, after the existing remains of the city and the manuscript accounts still extant; in this manner Raphael's powers and efforts were so frittered, that he was thenceforth able to devote only a portion of them to painting. It is well known that he was almost daily engaged with the Pope personally, respecting the erection of St. Peter's;‡ and it is easy to imagine that in his second task he was obliged to undergo many literary and local preparatory labours, at a great expense of time, a fact which is expressly confirmed in a long report by Raphael to Leo X. upon this whole affair.§ The inevitable consequence was, that he was thenceforth obliged to restrict himself, in most cases, in his occupation as a painter, to the task of invention, in more or less finished drawings, leaving to his pupils the general exe-

cution of the work. Raphael's plan for St. Peter's was abandoned after his death, and his drawings for the restoration of ancient Rome, which are extolled in the highest terms by his contemporaries, are lost; consequently all the precious time he spent upon these two occupations was wasted, without producing any lasting result; a circumstance the more to be lamented, as the designs executed by Raphael himself and those by his pupils present only too marked a contrast.

In the Vatican, therefore, Raphael painted with his own hand, in addition to the before-mentioned works, only the two other pictures in the Stanza d'Elidoro, "Attila arrested in his Expedition against Rome by Pope Leo I.,"* and "The Deliverance of Peter from Prison."† In the latter picture, Raphael exhibited an admirable acquaintance with the treatment of what are termed night-subjects, in which the effects of several lights are introduced; the moonlight, the torchlight, and the celestial effulgence beaming from the Angel, are here distinguished in a masterly manner. In the picture of Attila, beside the admirably depicted contrast of the warrior with his savage hosts, and the mild and peaceful Leo with his priests, we observe a grander conception of the forms than hitherto; a consequence, in my opinion, of the study of Michael Angelo's paintings on the ceiling of the Sistine Chapel, which, as is well known, were uncovered in November, 1512.

Another picture of great interest, from exhibiting the intellectual manner in which Raphael has placed, in an altar-piece, the Madonna and child seated upon the throne, and the figures at its foot, with perfect dramatic correctness, is the celebrated "Madonna del Pesce."‡ To understand the combination of the figures in this picture, it must be premised, that the work was a commission from the Dominicans of Naples, and intended to adorn the altar in the chapel of their church, where the Virgin was invoked to relieve diseases of the eye. With a reference to this circumstance, we here see the angel Raphael, as guardian of the young Tobias, interceding with the Virgin to heal the blindness of Tobit. The lofty gentleness with which the Virgin looks down on Tobias, the benevolent expression of the Child blessing him with his uplifted right hand, show that the prayer has been granted. The left hand of the Child meanwhile rests upon the large open book of St. Jerome, to whom the Dominican Order pays peculiar homage. By this motive an intimation is admirably conveyed, that St. Jerome has been interrupted in reading aloud from the book by the approach of the angel with the young Tobias, and also that he is about to resume reading after the prayer is granted. The latter intention is moreover expressed by the way in which St. Jerome looks up from the book, waiting until he is at liberty to begin again. Everything favours the supposition that this picture was painted in the year 1512. The Angel, in whom Raphael has employed a motive which appears in the earlier pictures of the Umbrian School, charmingly recalls that devout and fervent spirit of longing which so peculiarly characterises the School of Perugino. The combination of beauty, loftiness, and virginal grace depicted in the Madonna, shows Raphael's attainment of the highest grade of his Art. The powerful character of St. Jerome, however, corresponds to the heads of the cardinals in the "Mass of Bolsena," painted unquestionably in 1512, whilst the bashful and naïve Tobias answers to the choristers in the same picture, with which the general warm tone of colouring also agrees, again betraying the unquestionable influence of Sebastian del Piombo. In the year 1656 this picture was obtained from the Dominicans, by king Philip IV. of Spain, for the church in the Escorial. In the year 1814 it was conveyed to Paris, and was there transferred from wood to canvas, in some parts undergoing a material restoration; it now forms one of the ornaments of the Museum at Madrid.

From the year 1514 a considerable influence on the efforts of Raphael's genius was obtained

by the wealthy merchant of Siena, Agostino Chigi, who commissioned Raphael to paint one of the most beautiful works he ever executed; so that the artist, as well as posterity, are principally indebted to Chigi as a Mæcenæ, next to the two pontiffs, Julius II. and Leo X. One of these works is the fresco representing the four Sibyls, executed in the year 1514, in the church of the Madonna della Pace.* Wonderful skill is shown in taking advantage of the apparently unfavourable space,—a rather long and narrow wall, interrupted in the centre by an arch from below, which takes away more than half the depth,—to introduce one of the most beautiful compositions, whilst the space is filled out in a manner which evinces the finest feeling for style. The single figures of the Sibyls,—the one furthest to the left, the Cumæan, then the Persian, the Phrygian, and last, the Tiburtine,—together with the Angel who accompanies them, are instinct with divine inspiration, and endowed with marvellous grace.

In the other work, Chigi afforded Raphael an opportunity of displaying his genius from an entirely new point of view, selecting his subject from the cycle of ancient mythology, in which the educated classes at that period, as is well known, took a peculiar delight. Raphael executed for Chigi, in the villa erected by the celebrated Baldassare Peruzzi, now called the Farnesina, the famous picture of the "Triumph of Galatea."† In his conception of the subject, both in the Goddess and the Tritons, Raphael, without falling into an imitation of individual representations of the antique, of a similarly imaginative character, transmitted to us in bas-reliefs, has shown himself deeply imbued with the spirit of ancient Art, and has achieved a perfectly new triumph. This picture is in a high degree characterised by that combination of healthy physical power, of beauty and grace, of mental serenity and repose, so peculiar to Greek Art; a slight trace only of sadness is perceptible in the upturned head of Galatea, and in that of one of the *Amorini*, floating in the foreground of the picture,—an expression such as we meet with in some of the noble works of antique sculpture; for instance, in the famous statue of Leucothea, in the Glyptothek, at Munich. The fresco-paintings from the myth of "Amor and Psyche,"‡ executed in the following years in the Villa Farnesina, almost entirely by Raphael's scholars, from his designs, breathe perfectly the same spirit as the Galatea, but are far inferior to it in point of execution.

These and many other compositions of the same class, the most remarkable that modern painting has produced, are the types of those numerous works, taken from ancient mythology, which Giulio Romano, Perino del Vaga, and, in many cases, even Nicholas Poussin, executed.

An extremely important commission which Raphael received from Pope Leo X., gave him an opportunity of displaying his genius in yet another direction. This consisted of ten very large Cartoons, executed in tempera, the subjects taken from the Acts, and an eleventh, representing the Coronation of the Virgin, which were to be afterwards executed in tapestry in Flanders, and intended to adorn the lower walls of the Presbytery of the Sistine Chapel on Church festivals. In these Cartoons (which were executed in the years 1514 and 1515), Raphael's genius, in every point of view, stands on the highest pinnacle of his Art. His inventive power is here manifested in still greater freedom than in most of his other Church paintings, where he could merely carry out and perfect the customary method. But in the treatment of these subjects, Masaccio was the only great artist who had preceded him; and in most of the Cartoons he consequently manifests everywhere a creative genius, whilst these works exhibit the most important advance which Christian pictorial Art had made for centuries. Nowhere do we feel so sensibly how much Raphael was imbued with the pure biblical spirit, as in these Cartoons, where the few and simple words of Scripture have suggested to his artistic imagination the richest pictures, which yet simply correspond, in every detail, to the meaning of the text. The dramatic character

* Continued from page 4. † Engraved by Volpato.
‡ "Et oculi di li Papa ce manda a chiamare, e ragiona un pezzo con noi di questa fabrica," says Raphael, in his letter to his uncle Simone Ciarda, of July 1st, 1514. See Passavant I., p. 532.
§ See a copy of this Report in Passavant I., pp. 530—543.

* Engraved by Volpato. † Engraved by Volpato.
‡ Engraved by Desnoyers.

* Engraved by J. Volpato.
Engraved by Nic. Dorigny and Richomme.
Engraved by N. Dorigny.



of the events is here expressed in the most elevated and striking manner, and, in my opinion, these works are unquestionably the greatest which modern Art has produced in the sphere of dramatic painting. In none of Raphael's other works, rich in figures, is the composition so simplified in the single masses, the figures so clearly distinguished, the forms so grandly conceived, the draperies of such breadth. Here, if anywhere, I feel the influence is manifested which Michael Angelo's paintings on the ceiling of the Sistine Chapel, especially those of the Prophets and Sibyls, exercised on Raphael. This effect, however, is not exhibited in a mere outward imitation of that master, as in the prophet Isaiah, a fresco in the church of St. Agostino, but merely in the higher development of the artistic spirit and manner peculiar to Raphael.

The subjects of these Cartoons are well known: the "Miraculous Draught of Fishes;" Christ's words to Peter, "Feed my Sheep;" the "Healing of the Lame Man at the Gate of the Temple;" the "Death of Ananias;" the "Conversion of St. Paul;" the "Punishment of Elymas the Sorcerer;" the "Sacrifice at Lystra;" the "Preaching of Paul at Athens;" lastly, "Paul in Prison," and the "Stoning of Stephen." With the exception of the two last, and the "Conversion of Paul," the remaining seven Cartoons are, as is well known, in the royal palace of Hampton Court, near London: the three others are lost. But I refrain from entering here on a fuller examination of the Cartoons, especially as I have done so in my work, "Kunstwerken und Künstler in England," (Art and Artists in England), as well as in a treatise devoted to the subject of the Cartoons, and the tapestries worked from them, which I hope soon to publish.

Another undertaking on which Raphael was employed by Leo X., the decoration of the open gallery leading to the Stanze in the Vatican, gave the artist an opportunity, in small ceiling paintings, of representing the most important subjects of the Old Testament in a series of highly intellectual compositions, although he had to entrust their execution to his scholars. But the decoration of the columns afforded him scope for cultivating arabesque painting in greater perfection than he had ever done before. A circumstance now occurred which remarkably favoured the development of Raphael's genius,—the discovery of the antique decorative paintings in the Baths of Titus. He recognised the correctness of principle and beauty of taste in these works, and embodied them in his sketches; preserving, however, his own decided originality, in a wonderful display of the most graceful inventions. These arabesques are with justice regarded as the most perfect in their class which modern times have produced; and they have served as models for innumerable paintings of a similar character executed since. Raphael, with a felicitous choice, employed on the execution of these arabesques Giovanni da Udine, who, from belonging to the Venetian school, possessed in the highest degree both the talent and inclination for the faithful representation of individual nature (*realismus*); so that, whilst Raphael's own hand appeared in the designs for the higher laws of architectural style, and in conceptions of a refined nature, he at the same time provided admirably for that efficient execution of the details, conformably to nature, which was here peculiarly requisite.

I now proceed to a series of easel pictures, which belong to the same epoch of Raphael's matured genius.

At the same time that Raphael was engaged upon the Cartoons, he executed the celebrated picture of "St. Cecilia." The commission for this work was given him by Cardinal Lorenzo Pucci, toward the close of the year 1513, for a Chapel dedicated to St. Cecilia, which his nephew, Antonio Pucci, of Florence, had erected in the church of San Giovanni in Monte at Bologna, to satisfy a desire originating in the religious enthusiasm of his kinswoman, Elena Duglioli, of that city. The picture was, however, not completed until the year 1515, and was probably removed to the place of its destination in 1516.

* Engraved by Massard.

The conception of the picture belongs to the finest class of productions of this richly-endowed genius. St. Cecilia, whom the legend regards as the inventress of the organ, is represented in the act of praising the Lord with this instrument,—when, on a sudden, hearing from on high the song of the celestial choir, she involuntarily drops the organ, and, with upturned look, is lost in blissful rapture at the wonderful harmonies that reach her ear. St. Paul, beside her,—a noble manly figure, of serious character,—forms a fine contrast to Cecilia. He stands, with downcast look, lost in meditation. The Magdalen, a slender figure, opposite to him, turns her eyes on the spectator of the picture. In the figure of Augustine, at her side, is strikingly expressed the ardent, enthusiastic power of faith; and no less so the spirit of devoted love in the figure of St. John. In none of Raphael's other pictures is the flesh, as well as the other tints, of so glowing a colour,—betraying the influence of Sebastian del Piombo. This beautiful work has unhappily lost much of its original character, having been injured in many parts, both by its transport from Bologna to Paris in the year 1798, and by its transference from wood to canvas,—so much as to require considerable restoration. When the picture was taken back to Bologna, in the year 1815, it was thought desirable to remove these retouches, and replace them with new ones, which however have spread so much over the whole picture, that the old and bright colouring remains only in parts.

To this period in Raphael's career likewise belongs the celebrated "Vision of Ezekiel,"* as well in the grand conception of the forms, as the vigorous, brownish colouring, and free masterly execution. No other picture comprises in so small a compass such a sublime figure as this representation of Jehovah, as with uplifted hands he moves onward in rapid flight, in severe majesty and might. The two angels at the side breathe a wonderful air of inspiration; and the four symbols of the Evangelists are composed with masterly power. This precious work, which was executed for Count Vincenzo Ercolani, of Bologna, at present ornaments the collection in the Pitti Palace.

One of the most celebrated of the smaller pictures belonging to Raphael's maturest epoch, is the "Madonna della Sedia,"† in the same collection. The composition is incomparably rounded by the loving manner in which Mary bends over the Child. Whilst in her lovely features the expression of maternal tenderness is here prominent, we observe in the deep seriousness, in the grand forms of the beautiful Child, that early conception of the Divine nature, which attains its sublimest realisation in the Child of the "Madonna di San Sisto." The fervour in the expression of John exhibits the depth of feeling peculiar to the Umbrian school, combined with the most perfect forms of Art. In the clear general tone, the bright and cheerful colours, this charming picture, which was probably painted in the year 1516, produces an effect similar to that of fresco-paintings.

In the celebrated picture "The Bearing the Cross,"‡ known by the name of "Lo Spasimo di Sicilia," Raphael has exhibited the most remarkable pathos in every varied form of expression. The picture received its name from having been painted (in all probability in the year 1517) for the Church of Santa Maria, in Palermo, in which the Virgin's aid is invoked against all kinds of spasms;—in Italian, *spasimo*. The arrangement of this work is in the highest degree artistic. As the disproportionately tall form of the picture required by the altar did not allow the procession to be carried out lengthways, we see at the head of it the flag-bearer in the third stage on a bend, which the road to Golgotha makes at a short distance from the gate of Jerusalem, whilst the end of the procession is beneath the gate itself. In this manner the figure of Christ, sinking under the weight of the cross, is brought into the middle of the picture, forming the central point

* Engraved by J. Longhi, Anderloni, E. Eichens.

† Engraved by Raphael Morghen, Desnoyers, and many others.

‡ Engraved by Agostino Veneziano, Paolo Toschi, Cuneo, &c.

of the general conception, and instantly attracting the eye of the spectator. Wonderfully touching is the expression of intense suffering, bodily and mental, in the features of his noble countenance, flushed with the severe exertion; nor less so, that of his compassion for the women, conveyed in the words—"Daughters of Jerusalem, weep not for me, but weep for yourselves and for your children." Amidst this group of women, our attention is principally arrested by the Virgin Mary, whose unspeakable anguish is still further heightened by the act of helplessly stretching out her beautiful hands. The expression of grief is far more passionate in the Magdalen, in the red garment, and with negligently flowing hair; and again more beautiful and mild in Mary, who presses her hands against her cheek. A deep anguish of soul is depicted in the noble features of John. The suffering of the Mary in profile, quite in front, is heightened to tears by uniting her compassion for the Saviour with that for the endless anguish of his mother. A remarkable contrast is presented by the powerful figure of the executioner, seen from behind, who is forcibly attempting to draw up Christ with a rope fastened round his waist, as well as by the other man, who brutally thrusts at him with a lance; and lastly by Simon of Cyrene, a man of athletic frame, who, at the captain's command, expressed by his outstretched arm, and truncheon, seizes the cross with his strong hands. These three figures exhibit the freedom and masterly manner, both in the drawing and motives, with which Raphael treated the representative means of Art in all their grandeur. In the tone of the colouring, Raphael has throughout preserved the clear and cool freshness of morning, which is expressed in the beautiful landscape, with the distant procession of the murderers, and Golgotha. Hence the cool reddish tone of the flesh, which is unusual in Raphael's works, and the predominance of the cold blue and cold red in the draperies. This masterpiece was but just finished, when it narrowly escaped destruction. The ship which was to have conveyed it to Palermo, went to the bottom, with every soul on board. The box alone, containing this picture, was washed on shore by the waves in the port of Genoa, as if the wild element shrank back from engulfing such a great production of the mind. The astonishment of the Genoese may be imagined, when, on opening the box, they discovered this picture; and the mediation of the Pope was required to induce them to allow its being transported to the place of its destination. In the first half of the seventeenth century, Philip IV. of Spain had the picture removed from the convent and placed in the Royal Chapel at Madrid, paying for it a yearly sum of a thousand scudi. In the year 1814 it found its way to Paris, where it was transferred from wood to canvas by Bonnemaison, and underwent a considerable restoration. At the present time it is the most distinguished ornament of the Royal Museum at Madrid.

The picture of the "Archangel Michael,"* bearing the date of 1518,† again exhibits, in the figure of the angel darting downwards, Raphael on the highest pinnacle of his art, in rapid, momentary, dramatic representation. The descent of Michael, with the swiftness of an arrow, is admirably expressed by the hair blown upwards. As his noble features are but slightly moved by lofty indignation, so the thrust of his lance is only the last menace directed against the adversary, who is already hurled down to the abyss of hell, which is indicated by the rising flames. Raphael's feeling for beauty has induced him to retain, in the representation of Satan, the human form, with the exception of a dragon's tail, and to express malice and impotent rage in the ordinary features, but without offensive distortion. The somewhat too strongly marked delineation of the bones in the shoulders, elbows, and knees, but especially in the wrists and ankles, the great blending in the execution, with the heavy and dark tone of the shadows, appear to indicate that Giulio Romano had a great hand in this work. The

* Engraved by Alexandre Tardieu, Ed. Eichens, &c.

† According to a recent investigation of my friend Passavant, which he has kindly communicated to me: 1517 was the date formerly assigned to this picture.

picture was presented by Lorenzo Medici, Duke of Urbino, to King Francis I. of France. It is now in the Gallery of the Louvre.

Among all the Holy Families of Raphael, in point of size, as well as in beauty of composition, the picture likewise presented by Lorenzo Medici to King Francis I., which, according to the superscription, was executed in the year 1518, holds unquestionably the first place. The mild and lofty expression in the Mother—the blissful joy with which the Infant Christ springs up to her from the cradle—the childlike and fervent veneration of the little John—the noble dignity in Elizabeth, as well as in Joseph, who is wrapt in meditation—the captivating grace of the angels, one of whom strews flowers upon the Child, whilst the other is in the act of adoration—attract our admiration in the details; whilst the eurythmy with which these figures fill out the space equally excites our wonder. This picture exhibits similar peculiarities to the "Archangel Michael," strongly indicative of the assistance of Giulio Romano, —a fact, moreover, expressly confirmed by Vasari.

In the Holy Family known by the name of "The Pearl,"* the composition alone belongs to Raphael; the smoothness in the execution, the cold lights, and the heavy dark shadows, evince throughout the hand of Giulio Romano. A most interesting feature in this picture is the lovely and finely delineated head of Mary, who, with her left arm, embraces the aged and serious Elizabeth, whilst with her right she supports the little Jesus, who looks up smiling with childlike delight at the fruit which John offers him from his mantle. This picture, which was probably executed in the year 1518, for the young Marquis of Mantua, came afterwards, with the entire collection belonging to the House of Gonzaga, into the possession of King Charles I. of England. After the death of that monarch, at the sale of the works of Art belonging to him, by order of Cromwell, this picture was purchased for Philip IV. of Spain, by his ambassador in London, Don Alonzo de Cardenas, for 2000*l*. On seeing it, Philip exclaimed, "This is my pearl!"—and hence the name which it acquired. The picture is at present in the Royal Museum at Madrid.

In the celebrated altarpiece of the "Virgin, with the Child in Glory, worshipped by St. Sixtus and St. Barbara,"† Raphael has attained the same elevation in representative which the Cartoons exhibit in dramatic painting. This picture, executed (most probably in the year 1519) for the Benedictines of the Monastery of St. Sixtus, in Piacenza, is now the well-known chief ornament of the Royal Gallery at Dresden. Without exception, this is the most intellectual creation of Raphael's genius, and it may be truly said of this work, that it exhibits no further marks of a material stamp than are necessary for its actual representation. In none of his other works has Raphael succeeded in expressing the conception of the Virgin as the Queen of Heaven, with such inspired loftiness and beauty; nevertheless even this is surpassed by the Infant Christ, in whom the childlike character and the consciousness of divinity are intimately blended in so wonderful a manner as the whole range of Christian Art has only once displayed. This picture, in a similar but more simple manner to the "Madonna di Fuligno," above described, is brought into connexion with the people assembled before it, by the figures of the saints; St. Sixtus pointing with his right hand, out of the picture, to the congregation, for whom, whilst absorbed in contemplation of the Deity, he offers up his fervent prayer; while St. Barbara looks down upon the people in front of the picture, and apparently utters the words—"Behold this is your Heavenly Queen, with her divine Son!" This is the only one of Raphael's larger altar-pictures, painted subsequently to the accession of Leo X., which betrays equally throughout, the hand of the master himself, in the freest and most intellectual execution.

Of the other frescos painted after Raphael's compositions, I shall further notice only one, the subject of which is the "Battle of Con-

stantine;"* for, although this was not finished until after his death, in the years 1524—1526, by Giulio Romano, in one of the apartments of the Vatican, yet the design evinces Raphael's genius, and from another point of view. Whilst bringing before us, in the most striking manner, all the incidents of a battle,—the struggle, defeat, death, victory, and pursuit—Raphael has at the same time, in the form and arrangement, elevated the whole composition to the highest grade and style of historical painting; and in the two principal figures, the triumphant Constantine, mounted on his steed and brandishing his spear, and Maxentius sinking in the Tiber in impotent rage, he represents incomparably the great historical event of the victory of Christianity and the fall of Heathenism.

In Raphael's portraits we observe how, while cultivating the ideal world of Art with such marvellous results, he yet never undervalued the study of the individual appearances of Nature, but on the contrary, at every period, devoted his attention to them with his whole heart. How admirably has he mastered the laws of style peculiar to this province of painting, by which fidelity and detail in rendering the natural appearances presented to the eye, are equally observable in the head and all the subsidiary parts. His portraits, for this reason, occupy the same rank as those of the most celebrated painters who are peculiarly distinguished in this department, Titian, Holbein, Vandyck, and Velasquez; whilst they even surpass these in possessing that wonderful magic of Raphael's spirit and feeling, which is unequalled by any other artist. I shall here mention only some of the principal portraits of his different epochs; and first I call to recollection his own portrait, in the Gallery at Florence, which he painted in the year 1506.† Such a depth of mind, goodness of heart, and poetry of genius, beam from those refined features, that the intelligent spectator finds it difficult to tear himself away from their contemplation. During my last visit to Florence, I had the gratification of rescuing this precious work, by my representations to the amiable Superintendent of the Grand Ducal treasures of Art, the Marchese Montalvi, from some retouches which in the highest degree marred its fine modelling.

I next proceed to the female portrait, bearing the date 1512, erroneously called the "Fornarina," which constitutes one of the most beautiful ornaments of the Tribune at Florence.‡ Among all Raphael's female portraits, this one in my opinion unquestionably bears the prize. The woman here represented—who, according to Passavant's highly probable conjecture, was a celebrated improvisatrice of that time—unites a beauty of feature with an expression in the highest degree poetical and wonderfully fascinating; while the noble conception and fine drawing of Raphael are here associated with a warmth and harmony in the colouring, which, as Passavant also very rightly observes, remind us of Giorgione. I am convinced, as I have before observed with reference to several of Raphael's historical pictures, that this colouring is to be ascribed to the influence of Sebastian del Piombo, who at this time continued to paint in the warm manner of his master Giorgione.

I come lastly to the portrait of Pope Leo X., with the Cardinals Giulio de' Medici and de' Rossi,§ unquestionably the grandest of Raphael's male portraits, which was executed in the year 1518, and is deposited in the Pitti Palace. With the noble conception of this work are combined a surpassing power of truth and life-like animation; and it forms one of the most marvellous productions which modern Art has ever achieved.

Ere Raphael's noble spirit, in the prime of his existence, and in all the grand and manifold activity of his powers, was taken from the world, he was permitted once more to exhibit the full stretch of his genius, in a work which remarkably combines, like the "Disputa," the ancient symmetrical Church manner with a free and animated arrangement, to give the most elevated expression to a grand idea. In

the upper portion of the celebrated picture of the "Transfiguration,"* Christ appears the highest spiritual light, irradiated by effulgence, raised from earth by the consciousness of his Divine nature, and ascending upwards in the expression of beatific transfiguration. At his side, likewise floating in the air, Moses, as the founder of the Old Covenant, and the prophet Elias, as the purest foreteller of the Saviour, wrapt in contemplation of the Deity, represent the highest grade of the divine condition which man can attain by inward sanctification. In the three Disciples on the summit of Mount Tabor, the different approaches in elevation toward the divine character, the nearest connected with it, are likewise distinguished in the finest manner; Peter alone is able, with a free upward glance, to bear undazzled the heavenly splendour; John is obliged to moderate its power by holding his hand before his face, but James bends his look upon the earth, wholly incapable of enduring the effulgence. In the lower part of the picture the same thought is carried out in a still more dramatic manner. The rest of the Apostles, gathered at the foot of the mountain, recognise the fact, that true salvation, that effectual aid in worldly necessity, can alone come from God; and two of them, in accordance with this motive, are pointing upwards, thus bringing into connection the lower and upper portions of the picture. Opposite to them, lastly, in the demoniac boy, brought by his father to the Apostles to be healed, we witness humanity in all its misery and helplessness, in the manifold gradations, from the father who with anxious apprehension is restraining his raging child, to the two women, one of whom, the mother, kneeling in the foreground, is rightly classed amongst the most beautiful figures in the whole range of modern Art. This succession of ideas, replete with thought, is throughout expressed in the grandest forms, and with the most rare mastership of Art.

In this work Raphael may be said to have solemnised his own glorification: before it was finished, he was snatched away by a violent fever, on Good Friday, the 6th of April, 1520, at the early age of thirty-seven; and the picture, as he had left it, was placed over the head of the great master, who was transported from this scene of earthly existence to a higher state of being. The hand of Giulio Romano, who finished the picture only in the less important parts, is recognised in the garments of the father of the demoniac boy, as well as in the plants at the bottom of the picture on the same side.

Seldom has public mourning been so deep and universal as was that for the death of Raphael at Rome. It was called forth not merely for the artist, who had justly gained the epithet of "the Divine," but equally for the man. Beautiful as was that outward form, there dwelt in it a still fairer soul. His amiable spirit, his gentleness, his goodness of heart, his genuine modesty, his intellectual conversation, exercised a magic power upon all around him, inasmuch that his numerous pupils, differing widely as they did in natural disposition, were united by his society as by a common bond of fraternity, and in his presence every trace of disunion vanished, and every unworthy thought was suppressed. It is related, says Vasari, that if any painter, whether known to him or not, ever expressed to him a wish, Raphael was at once ready to assist him, leaving his own work for that purpose; while he instructed his own pupils with a devoted zeal, such as is usually given to an own son rather than to a scholar. The affection and honour in which he was held by his pupils, were, in turn, unbounded; and on going to court, he used to be accompanied from his house by at least fifty of the most distinguished painters, who sought this opportunity of paying him honour. Nor was he less honoured and beloved by men who, in rank and education, were amongst the first of their age; Cardinal Bibbiena had betrothed him to his own niece.

But while Raphael's lot was thus enviable during life, the most various circumstances con-

* Engraved by Gio. Batt. Franco and Jos. Mari.
† Engraved by F. Müller and Steinhilber.

* Engraved by T. F. de Cuvilliers, and Pietro Aquila.
† Engraved by Fr. Müller, and F. Forster.
‡ Engraved by Raphael Morghen.
§ Engraved by Samuele Jesi.

* Engraved by Nic. Dorigay and Raphael Morghen.

aspiring in the happiest manner, from his youth up, to mature the full development of his genius,—so that, as we have seen, he raised the Art of Painting in its most important and varied aspects to its highest point, and thus exercised an immeasurable influence upon its cultivation,—his works at the same time insured to him, after death, an immortality of the noblest description. During more than three centuries he has, by these works, kindled and fed the sacred flame of genuine Beauty in every noble and refined heart, and they will continue to operate with exhaustless power from generation to generation, as long as a heart still beats with a feeling for the truly Beautiful.

THE BRITISH INSTITUTION. EXHIBITION 1861.

THE Exhibition of the British Institution was opened to private view on Saturday, the 8th of February, and to the public on the Monday following. The number of works in painting and sculpture amounts to 538, and, as a whole, the Exhibition is considered as scarcely up to the average. There are very few productions at all ambitious; indeed, the first place in poetic aspiration must be conceded to the principal work in the sculptural department. We may complain that some of the best names are represented by works of insignificant character; perhaps more so this year than upon any former occasion that we can remember;—an evil which can be accounted for only by supposing that artists are retaining their best works for later Exhibitions.

We earnestly hope that in May next there will be evidence so satisfactory as to the labours of the year preceding, that artists, as well as manufacturers, will not shrink before the trial to which they will be subjected. From the Royal Academy, in especial, we are to expect much; we trust they will uphold the character of British Art. In the same spirit we may desire that few foreigners will find their way to the British Institution, inasmuch as it can give but a very poor idea of the progress of our School.

The catalogue this year is not defaced by the announcement that some hundreds of pictures had been rejected "for want of room;" on the contrary, we imagine the rejections to have been very limited, and are tempted to regret that they were not a little more extensive.

No. 1. 'An Old Tower at Savona, on the Corniche,' C. R. STANLEY. A broad, bright, and sunny version of a section of southern coast scenery, of which the tower rising in the foreground is the principal object.

No. 2. 'Glenfinlas,' T. CRESWICK, R.A.

"Monieira's sullen brook,
Which murmurs through that lonely wood."

The very simplicity of the subject requires a masterly skill to render it interesting. Few painters would have ventured to select a view of a piece of rough upland, treating it as a solitude, and relying upon the sentiment where-with he might invest it. The prevalent shade is interrupted by a gleam of light on the foreground. The silence and the gloom of the scene are broken by the vocal monotony of the brook which borrows and gives back the light of the sky.

No. 6. 'A Cathedral Porch,' E. A. GOODALL. This is the porch of the Cathedral of Chartres; it is here presented with all its sculptural wealth and mediæval allusion. The door is open and the subdued light within gives brilliancy to one of the stained glass windows. The figures are admirably disposed and characterised, and the work excels all of the same class that have been exhibited by the artist.

No. 8. 'A Village School—Arrival of a poor Irish Scholar,' Miss J. MACLEOD. The subject, which is derived from the works of Mrs. S. C. HALL, is naturally and agreeably treated. The figures are numerous, and some of the heads are painted with much success.

No. 10. 'View near Cuckfield in the Weald of Sussex,' COFFEY FIELDING. A veritable locality, distinguished by all the breadth of the artist's water-colour works.

No. 11. 'A Quiet Place,' G. E. HERRING. A

study of an *allée*, inclosed by fir trees, accompanied by much underwood; it has all the truth of having been painted on the spot.

No. 21. 'A Roadside Farm in Kent,' H. JUTSUM. The material is of the simplest kind, but it acquires value from the extreme nicety of the manipulation with which every part of the work is made out; some of the passages are beyond all praise.

No. 22. 'Boy with a Bird's Nest,' T. JONES BARKER. A small bright picture touched with all the nicety of miniature, but with the preservation of perfect breadth.

No. 25. 'The Grace,' F. GOODALL. One of the small cottage interiors which this artist paints with inimitable feeling. It is the hour of dinner, and the family are seated round the table, "the grace" being pronounced by an old man. There is in the compositions of this painter a touchingly sweet expression, and in the colour and execution a freshness and harmony that is rarely surpassed.

No. 28. 'Scandal,' A. SOLOMON. The principals are two half-length figures, an elderly lady and gentleman attired in the fashion of the last century; the former making to the latter a communication which would make his hair stand erect if he did not wear a perruque. There is much point in the little picture, so much that it were worthy of full-length figures.

No. 29. 'The Farm—Evening,' J. LINNELL. This we think will be pronounced the most triumphant of the series of the smaller works of the painter. We may observe that in execution these small pictures far excel the larger, in the absence of a certain dryness of manipulation and a roughness which is not texture. "Evening" has never been more successfully described in any work of art than it is here; the effulgent tranquillity of the little picture is the very poetry of painting. The subject is truly modest, but the colour, or we should say the light, is glorious. If this painter were not a Pythagorean in the simplicity of nature, he would be a mere Sybarite in colour. The picture seems to have been laid down flat and some unquestionably good varnish floated over it; this is to be deplored.

No. 39. 'The Corbans from Torre Abbey Sands,' W. WILLIAMS. A bright daylight picture, in which the distances are admirably maintained, and the whole of the objective most effectively painted.

No. 41. 'The Celebration of St. Stephanus, in Hungary,' J. ZEITLER. A festive procession passing a bridge that traverses the canvas, the parapet of which conceals the lower parts of the figures; the costumes are picturesque, and the colour is vivid.

No. 44. 'On the Thames at Medmenham,' E. WILLIAMS, Sen. This is a moonlight picture, qualified with a hazy and subdued light; so much like nature that we do not remember to have seen anything of a similar aspect more perfectly successful.

No. 45. 'Fruit,' G. LANCE. A large picture which manifests more than any antecedent work by the same painter, the masterly manner and available resources of its author. The luxuriant agroupment consists more purely of fruit than any of the larger works, but we have yet that identical valuable strip of matting, which serves, if any were wanting, as the sign-manual of these pictures; it is larger than usual—

"Et quantum cortex, tantum sua nomina crescent."

No. 49. 'Assistants to a Dairy Farm,' R. C. CORBOULD. A group of cows, two of which are being milked by farm-servants. The artist seems to have studied those of the Dutch painters who work out their effects by the contrast of the tones of their landscape with those of their figures and animals. We presume to think that how loud soever be the cry about these dark masters, some advance has been made since their day.

No. 50. 'Children feeding a tame Eagle—Highlands of Scotland,' F. TAYLER. This is rather an unpleasant subject, but the description of the youthful Gael is full of natural truth; and the whole so seemingly probable as very likely to have been suggested by a similar scene. The

manner of the work partakes of the freedom of the artist's water-colour works.

No. 51. 'La Piazza d'Erbi—Verona,' W. CALLOW. This is the herb-market, enlivened by a motley throng of vendors, from far and near, around the city. The piazza itself is not unpicturesque, and the painter, with consummate skill, has availed himself effectually of every point d'appui.

No. 56. 'Port of Dort—Holland,' T. S. ROMING. The subject is so well known as at once to be recognised; some of these old houses, and, we believe, the identical church tower, have appeared in every picture of venerable Dordrecht since the days of Albert Cuyp, who set up his sunset studio on the meadows on the other side. Some parts of the picture are felt with singular truth.

No. 62. 'Interior View of the Portico of the Temple of Osiris, at Philæ, in Nubia,' DAVID ROBERTS, R.A. This is the same class of subject that supplies the "interiors" in Roberts' "Egyptian Sketches." The picture is remarkable for the fresh colour of the capitals of the columns, and the symbolical decorations, notwithstanding the lapse of more than two thousand years since these works were executed.

No. 67. 'Port Glasgow, on the Clyde,' W. A. KNELL. The cloudy day and the fresh breeze are forcibly represented, but we humbly submit that the palette-knife does not aid the description of the bubbling crest of the waves. There was a greater charm of freshness in preceding works which are not so strongly marked by the *chique* of the Art.

No. 71. 'The Lone House on Kirkstone Foss looking towards the Hundreds of Trout Beck,' J. F. MARTIN. This is a highly picturesque district; the subject has been judiciously selected, and worked out with a powerful effect of light.

No. 76. 'Don Sancho Panza, Governor of Barataria,' J. GILBERT. This is an admirable conception, but the state of Sancho is somewhat too monumental, reminding us of the glories of Grandville's Robinson Crusoe. The expression is rather truculent; there is as much blood in the eye as there might be in that of the fiercest of the children of Granada in the time of Ferdinand and Isabella; but upon the whole Sancho does not look a man who desires to eat better bread than is made of wheat: we wish, however, he had been studied more accurately from a model. It is an admirable picture, and characterised by much original zest.

No. 77. 'Poor Mariners,' T. DANBY. Rather a large picture, showing the forlorn condition of a party of shipwrecked sailors who have been cast upon our iron-bound coast. The effect is that of a gorgeous sunset, the light of which is distributed in the figures and objective in a manner to produce a result extremely powerful.

No. 81. 'Crayford Ness—Vessel working up the Tide,' E. DUNCAN. A small picture, brilliant in colour, and showing, as well as we can see it, a skilful disposition of material.

No. 82. 'Evening after Rain,' J. HOLLAND. A small round picture presenting a glimpse of coast scenery; the graduated distances are a striking and very felicitous feature.

No. 85. 'The Toilet,' T. HEAPHY. A study of the nude, presenting a view of the back. It is a female figure, who is seated, arranging her hair, having her arms raised. It is painted with breadth, and the drawing has been profitably studied; though, perhaps, the outline of the right side cuts the background somewhat too severely. It is relieved by a field half green and half red.

No. 94. 'The Rabbit Fancier,' J. F. HERRING. Two figures are introduced here—the "fancier" and his wife; they are of course at large, but the other members of the family are distributed in hutches of "various view." This is a low toned picture, having less colour than generally appears in the works of the painter. It is in every part made out with much care. Two dead rabbits lie towards the left, and to these the eye is continually drawn; had this point been a piece of colour nearer the centre of the picture, the effect would have perhaps been enhanced.

No. 101. 'Dutch Saw Mill and Zuyder Zee craft on the Y—Zaandam in the distance,' E. W.

COOKE. One of the Dutch subjects which this artist renders with inimitable sweetness. It is charming in execution, but in effect would perhaps be improved by a dark tone,—it is too uniformly light,—this in black and white would be more conspicuous.

No. 104. 'The Fatal Sisters Selecting the Doomed in Battle,' W. B. SCOTT. The lower part of this composition is occupied by a battle, the figures being seen only at half length. Above the contending hosts are seen the Fates hovering and touching on the head those whom they destine to death. The idea is Homeric;—perhaps too classical to please modern taste in painting,—there is, however, in some of the figures below firm and forcible action.

No. 109. 'An Old Water Mill—Morning—Frost Scene,' C. BRANWHITE. This is a small picture, and in every desirable quality is unsurpassed by any frost picture that has ever been painted.

No. 112. 'Colleoni Monumento,' J. HOLLAND. We may suppose ourselves looking at the monument from a gondola on the canal on the occasion of a *festa*, for the streets are thronged with the *protégées* of St. Mark. This is a charming picture, one of the best of the painter's Venetian series.

No. 113. 'Banstead Heath—Surrey,' G. E. HERING. A long picture, showing as a principal feature a hill side sweeping up towards the left, with a glimpse of distance on the right. There is a natural freshness about the work which it seems to have acquired from having been painted on the spot.

No. 118. '•••••,' H. LE JEUNE. A small picture, in which appears a boy reclining on a bank and reaching his hat that lies near him, in order to assail two butterflies which are sporting within his reach. The figure is exquisitely painted, and the entire composition is equally charming in colour and in manner.

No. 119. 'Cottage Children,' Miss E. GOODALL. A small picture showing the interior of the cottage, in which are seen two or three children variously engaged. The interior is a highly successful study, and the whole is not less so than any that this lady has painted.

No. 120. 'On the Llygwy—North Wales,' SIDNEY R. PERCY. A passage of river scenery, inclosed on the right by trees and in the distance by mountains. The sky is highly spirited, and the execution generally is strikingly original, and admirably adapted to the expression of foliage and that invaluable material which figures so importantly in the foregrounds of these pictures.

No. 121. 'The Frugal Meal,' J. MOGFORD. A girl, who has been occupied in gathering mussels, is seated, eating some bread, which her dog is desirous of sharing with her. The figure is very carefully painted in the simplest effect of daylight.

No. 130. 'Bull's Close, Edinburgh, the day after the Battle of Prestonpans, 1745,' J. DRUMMOND. This is a small picture of excellent quality; there are in the Close, numerous figures; some exulting, others menacing; these, together with the buildings, are most carefully made out, but the effect had been better if the upper parts of the houses had been less prominent.

No. 131. 'Landscape—Evening,' J. DALZIEL. Presenting an effect realised by the opposition of dark masses of foliage against an evening sky. The little picture looks severe and classical.

No. 133. 'A Rocky Stream in Devonshire,' P. WEST ELEN. A judiciously-chosen passage of scenery, in which the day-light is well sustained throughout.

No. 137. 'Rachel,' H. O'NEIL.

"And would not be comforted."

The pose of the figure reminds us at once of that of one of the Greek statues. There is much sweetness in the features, and the head has been more fully studied than other parts, which are, however, distinguished by a less edgy manner than we have observed in the works of the painter.

No. 138. 'Richard and the Saladin,' E. B. MORRIS. The subject is from the "Tales of the Crusaders," the particular incident being the visit paid by Saladin to Richard when the latter was prostrated by sickness. There are many beautiful points in the work; it is the best we have seen exhibited under this name.

No. 142. 'Early Moonlight (before daylight is entirely gone) on the Old Floating Harbour, Bristol, after cutting a vessel out of the Ice,' C. BRANWHITE. This is a large picture of very great merit, but not so interesting as smaller ice pictures which the artist has painted; nothing however can be more admirable than the perfect maintenance of the successive gradations. We observe in this picture the first indications of a seductive love of handling which has ruined the natural characteristics of innumerable painters.

No. 146. 'Limestone Quarries near Combe Martin, N. Devon,' H. JUTSUM. This is rather a large picture, presenting a diversity of interesting material all painted with infinite care. The foreground is a rugged and broken slope, descending to a river below, and here on the right are the quarries and the necessary kiln. The distances are charmingly felt, and every part of the picture shows an execution increasingly careful and more perfectly natural.

No. 150. 'Backhuysen's Holiday,' J. W. CARMICHAEL. This is a good subject; yet Backhuysen might have been made more prominent. As it is we find him in a boat on the rolling Zuyder Zee sketching some Dutch men-of-war. We could have wished him a smooth sea for his holiday,—that is to say, when thus spent. Like all the productions of the artist, this picture is finished with infinite care; it exhibits a close and intimate acquaintance with the subject; indeed, few living painters are more thoroughly acquainted with all that appertains to the sea.

No. 151. 'The Last of the Abencerrages contemplating Grenada,' H. W. PICKERSGILL, R.A. A small life-sized figure in rich eastern costume, holding in his right hand a battle-axe, which rests against his shoulder. As there is an indication of flames in the lower part of the picture, we may presume that an allusion is intended to the Moors having all but lost their last hold on the Iberian peninsula. The figure has been carefully studied throughout.

No. 155. 'Glen Locky from the South Side of Loch Tay,' F. R. LEE, R.A. A highly picturesque subject, embracing an expanse of lake and mountain scenery. There is a greater sobriety of colour than we usually find in the works of this painter, and perhaps greater firmness of touch in the middle sections of the composition. The flitting lights and shades of a summer landscape partially clouded are represented with much truth.

No. 156. 'The Gleaner,' J. INSKIPP. A small life-sized figure, resting on her way home from the harvest-field. The head presents a highly successful example of the favourite type of the artist, who is a close and attentive student of nature.

No. 161. 'Weighing a Buoy—River Fog clearing off,' J. TENNANT. A large picture, exemplifying the simplest, but perhaps after all the most agreeable effect, the opposition of masses. The crew of the clumsiest of all the river craft, a large lighter, are busied in weighing a white buoy. This agroupment is firmly painted, all the rest is "sheeted home" in mist. Perhaps the incident as a principal is too slight for a large picture; it has however been agreeably made out.

No. 167. 'Chips,' J. LINNELL. This is a landscape composed of a nook of that kind of rough broken foreground which appears in every picture of this artist. It is inclosed by a screen of trees, the composition opening to distance in the left. The "Chips" are those which are scattered by the axe of the woodman in the process of trimming a piece of timber. There are a few figures, which might have been better drawn; we make the observation because they are so conspicuously less careful than other parts of the work. It is an admirable picture, but it does not possess the rarer qualities which distinguish the small picture we have already noticed.

No. 173. 'The Shepherd's happy Home,' ALEX. FRASER. This is simply a rustic interior, the subject presumed to be derived from the "Gentle Shepherd." It affords evidence of great power in the description of material and textures. It is low and sober in tone and colour, and sketchy in manner.

No. 176. 'The Forest of Arden,' J. MARTIN, K.L.

"Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The seasons' difference," &c.

We hold in respect the extreme finesse with which the works of this painter are elaborated; and they would be admirable if there were more of the reality of nature in them,—we mean his professedly landscape productions. Few men can realise the kind of sentiment we find here, and few would dare to exhibit such an independence of natural colours and textures, especially in trees, which do not look as if they were clothed with foliage, but seem as old as if incapable of again putting on the drapery of Summer, and to have been forgotten amid the natural dissolution of vegetation around them.

No. 178. 'View of the Rock and Bay of Gibraltar, and the surrounding Country, taken from the Crags at the foot of the Queen of Spain's Chair,' PERCY CARPENTER. The form of the Rock of Gibraltar is an unmistakeable feature in any landscape; it is here seen at a distance, in a composition of considerable interest.

MIDDLE ROOM.

No. 182. 'La Rocca—St. Owen's Bay, Jersey,' A. CLINT. The best production that has lately been exhibited under this name. It represents a flat coast scene, painted with a perfectly successful breadth of daylight effect. It is bright and sparkling, inasmuch as to remind us in some degree of Mediterranean scenery.

No. 183. 'A Showery Day on the Thames,' H. J. BODDINGTON. Certes, Father Thames—

"His mantle hairy and his bonnet sedge,"

is prolific of leafy nooks that look well in pictures. One of these we have upon the left of this composition, verdant with a growth of docks, rushes, sedges, and interstitial "small game;" all extremely difficult to paint well. On the right is seen a rain-cloud, between which and the foreground the water and objective are extremely well managed.

No. 184. 'Still Life,' T. EARL. A Skye terrier asleep, beside which lies a pheasant: the rugged coat of the dog is rendered with much success.

No. 185. 'A Study from Nature—A First Flower Offering,' R. ROTHWELL, R.H.A. A life-sized, half-length of a boy carrying a flower-pot. The features are rather bright than fresh in colour; the expression is natural and agreeable, but the other parts of the picture—the dress, for instance—seem to have been hurried.

No. 191. 'Woman and Child of Velletri,' R. BUCKNER. These are life-sized figures; the head of the woman is well painted, though very Italian in manner, and the dress seems to have been worked without the assistance of either nature or the lay figure.

No. 197. 'A Venetian Lady,' A. J. WOOLMER. One of those small pictures which this artist executes with such apparent ease. The head is graceful, and the whole extremely harmonious in colour.

No. 200. 'Prayer to the Virgin,' H. T. WELLS. A small composition, presenting a group of two Italian figures addressing a Madonna. They are draped in their *festa* gear, and the whole is most effectively arranged and painted with much brilliancy.

No. 202. 'On the Meuse,' W. OLIVER. A romantic passage of scenery, in which is seen the river, pursuing a winding course as overhung by lofty cliffs. The view is brought forward with much natural fidelity.

No. 207. 'Near Fella—Lake of Orta, in Piedmont,' G. E. HERING. The spectator is placed upon a terrace overhanging the lake, beyond which he sees rising in solemn grandeur the Piedmontese Alps; the sentiment is that of perfect tranquillity, and the distances display a perfect apprehension of aerial truth.

No. 208. 'The Harvest Field—View at Wargrave, looking towards Reading,' G. A. WILLIAMS. The subject is simple and unmistakeably English in character, the view being diversified like an extensive and well laid out garden. It has the appearance of having been carefully studied from the locality; the distances are charmingly felt.

No. 217. 'Fruit,' G. LANCE. These black Hamburg grapes are the pride of this agroupment; one of them seems to have been tapped by some thirsty fly, which, for the sake of an Anacreontic catastrophe, should be seen lying about somewhere in helpless inebriety.

No. 221. 'A New Situation and a Deaf Mistress,' G. CRUKSHANK. We see here how a new servant in a staring new livery, while bringing in tea, it may be, was set upon by all the dogs in the house, while his mistress sits by the fire reading the paper, and deaf to the barking of the dogs and the cries of the man. It is the essence of caricature.

No. 222. 'England—a Day in the Country,' T. CRESWICK, R.A., and R. ANDELL. These two artists work together extremely well, their touch and feeling bearing a strong correlation. This picture is perhaps a composition; the eye is charmed however with the perspective expanse opened to it. The effect, moreover, is masterly without any forcing; there is a variety of lights and darks, the latter especially focussed in the foreground—forms, also, which clear up the entire composition. These forms are a team of horses, and last, though not least important, a company of perhaps too tame crows. This is a valuable and truly masterly production.

No. 223. 'The Disconsolate,' W. UNDERHILL. The "disconsolate" is a forlorn woman with her two children—a picture of poignant misery. The heads are admirably painted; the play of light which breaks upon them is a successful study; but the draperies appear to have been painted without any kind of model, inasmuch as they want form and intelligible detail. The heads are certainly worthy of a better cast of this part of the composition.

No. 228. 'Charity,' C. BROCKY. A group, composed of a female figure and two or three children, who embrace her. A composition of this kind is a matter of extreme difficulty. Passages of the flesh-painting are well and firmly executed.

No. 232. 'Alpheus and Arethusa,' W. GALE. This is a miniature in oil, the nymph is painted with singularly delicate feeling. Alpheus is in the distance; the whole is most agreeable in colour.

No. 233. 'El Leyen Ibrick,'—meaning "the washing of hands in a Turkish Harem," W. MADDOX. A small picture, presenting an Odalisque washing her hands in a basin held by a Nubian slave, who is pouring the water from a silver vase. Both figures are painted with infinite care; the picture is extremely brilliant in colour.

No. 234. 'The Ruined Hermitage,' R. REDGRAVE, R.A. The largest landscape composition that has yet been exhibited by the painter. The composition is traversed by a screen of trees, between which we have glimpses of an agreeably painted distance. The ruin is in the left of the foreground. The whole exemplifies the studious manner of the artist.

No. 238. 'The Sea Cave,' W. E. FROST, A.R.A. A study of a nude figure—a Nereid—presented in a reflected light, touched here and there with a gleam which tells upon the shaded mass with great force. The figure is painted with infinite care.

No. 242. 'Il Penseroso and L'Allegro,' J. D. WINGFIELD. A sufficiently quaint consummation—the espousal of the two conflicting affections of the soul in one canvas. It is a large picture, and the *Penserosi* are a company of grave people, "intellectually" occupied under a tree, on the right of the composition; while, on the left, a troop of young persons dancing round another tree, represent the *Allegri*. The composition is disposed with much grace, the costume being that of the latter half of the seventeenth century.

No. 252. 'Industry,' C. H. STANLEY. The subject is a lady occupied in copying in this gallery; it is a small picture, tastefully executed.

No. 253. 'On the Welsh Coast,' R. BRANDARD. The material is extremely simple, but it is brought forward with much sweetness. The style of the picture reminds us of the better works of an earlier time.

No. 255. 'A Highland Bridge,' T. K. FAIRLESS. A large landscape, comprehending some of the most characteristic features of Highland

scenery, brought forward under the threatening aspect of a storm, which at once penetrates the spectator with a sense of the impending disturbance. The manner is free and decided, without any evidence of embarrassment.

No. 276. 'The Sisters—Britannia, Caledonia, and Hibernia, adorning the World with the Wreath of Civilisation,' E. HOPLEY. It is extremely difficult to render allegory intelligible, not to say interesting; this poetical idea is however carried out with much grace. The three figures are bending over a small globe; the heads are endowed with much sweetness of expression.

No. 277. 'A Levantine Sunset—the Ruins of Caesarea in Palestine,' W. LINTON. A large composition, in which the ruins appear on the cliff to the left, at the foot of which the surging waves roll in from a sea lately agitated by a storm. The sun descends behind a stratum of dark clouds, leaving the whole of the objective in shade; it is a bold and striking production.

No. 279. 'A Trap,' J. W. GLASS. In this picture we see two horses held at the gate of a mansion by a sleeping groom, habited as of the time of the Stuarts. We cannot too highly praise the drawing and painting of the nearer animal.

No. 280. 'Andromeda,' W. GALE. A miniature in oil, showing Andromeda bound to the rock; it is charmingly painted.

No. 281. 'The Haunted House,' T. CRESWICK, R.A. A small and very highly finished picture, showing a moated house of antique appearance by twilight; a work of extreme purity.

No. 294. 'A River-side Farm,' SIDNEY R. PERCY. The materials are very commonplace, but the artist has made of his ordinary subject-matter a picture of very great merit. It is impossible to surpass the nice alternation of the *agré de doct* in the execution; sections of the foreground herbage are in themselves enough to constitute a picture.

No. 299. 'Scene from Le Tartuffe,' T. M. JOY. This is the scene in which Orgon is placed under the table, in order to assure himself of the hypocrisy of the *faux devot*. The successful dispositions of the work proclaim at once the subject.

No. 301. 'Dismasted Ship off the Welsh Coast, Pennard Castle in the Distance,' S. P. JACKSON. The wreck has been most carefully studied; indeed, inasmuch as to make other parts of the work—the water, for instance—to look unfinished.

No. 307. 'The View,' F. STONE. A group of two children, the elder directing the attention of the younger to some distant object. The figures are portraits; they are gracefully treated.

No. 314. 'On the Zuyder Zee,' A. MONTAGUE. A sea view, with part of a city seen on the left, the buildings of which resemble those of Amsterdam. The work seems to have been carefully considered in every part, but there is, perhaps, a deficiency of force.

No. 320. 'Columbus,' A. COLIN. A French picture of very great merit, in which Columbus is presented standing upon the deck of his ship, endeavouring to penetrate the gloom by which he is surrounded, in search of the wished-for land, for it is night. The picture is an effect without colour, conceived and wrought out after the best models of the modern French school. The two great essentials—expression and effect—are the desiderata, and united, as we find them, with a certain firmness of execution, the result is a production of great power.

No. 325. 'Heath Scene,' J. STARK. This is an unusual class of subject for this artist, but he deals with the subject in the same masterly manner that he disposes of his timber.

No. 332. 'Cupid Disarmed,' W. SALTER, M.A.F. A small picture, in which Venus is represented as having taken the bow from Cupid, who endeavours to recover it. The pose of the larger figure is extremely graceful, the flesh tints are of great purity, and the accessories are carefully worked out.

SOUTH ROOM.

No. 335. 'A Salmon Weir on the Lyn—North Devon,' J. MIDDLETON. The execution and manner of the work are skilful and agreeable, and it looks as if put together from a veritable

locality. The colour, however, is somewhat foxy, and the light on the bank of the river is too sudden.

No. 337. 'Flower Girls,' J. H. MANN. A group of two children making nosegays; one is an infant, which is drawn and characterized with much truth.

No. 345. 'The Willing Captive,' T. H. ILLIDON. The captive is a lady, who is led off unresistingly by Cupid, maugre the remonstrance of a sister, who expresses a dissent. The figures appear to be well drawn—the picture is too high for close examination.

No. 349. 'On Wimbledon Common,' E. C. WILLIAMS. A small picture, composed of material of an ordinary kind, but rendered valuable and effective by a stormy aspect, which is admirably managed.

No. 351. 'An Interior,' J. STEPHANOFF. The subject is a scullery or back kitchen, the appropriate furniture of which is made out with a neat but slight touch.

No. 362. 'Glen Tilt,' W. SCROPE. In this view the Tilt flows down the centre of the composition, the hills rising on each side. It is powerfully rendered, and with great freedom of touch.

No. 369. 'Blanche,' F. STONE. A girl, seated, dressing her hair. A very agreeable study; there is much sweetness in the features.

No. 370. 'Original Design for a Large Picture of Moses viewing the Promised Land from Mount Nebo,' J. MARTIN, K.L. The subject is from the 24th chapter of Deuteronomy, and the localities presented in the view, "are all locally correct, according to our existing knowledge of the country." If we are to believe from this that the face of the country is as here represented, it is a prospect of much grandeur. The distance lies in the sunlight, forced by the deep shade of the nearest rocks. Moses is reclining; we humbly submit that he should have been standing.

No. 377. 'Enamel of the Magdalen,' W. ESSEX. A production of rare quality—the best characteristics of the picture are successfully imitated.

No. 391. 'Going out to Ride,' T. M. JOY. An equestrian party about to quit the door of a country mansion; the figures appear to be portraits; they are well drawn and skilfully grouped.

No. 400. 'Floating up Wrecks with the Tide—Scene on the Lune, below Lancaster,' J. W. OAKES. In this view the spectator looks directly up the river; portions of the picture, as the sky, the distance, and the right bank, possess much sweetness of colour, and are made out with great firmness of execution.

No. 403. 'La Petite Dieppoise,' A. SOLOMON. is highly effective, and very substantially executed.

No. 417. 'Saw Mill—near Kingston, Canada West,' GILLING HALLEWELL. An extremely simple subject, but from the breadth of the masses, and the clearness of the oppositions, rendered in some degree attractive.

No. 422. 'View on the Mondego, near Torres, Portugal, with a Detachment of the 7th Fusiliers crossing,' CAPT. J. D. KING. A passage of extremely romantic scenery; the nearer parts painted with solidity, and telling against a light and airy distance.

No. 436. 'The First Portrait,' H. C. SELOUS. A version of the Greek story about tracing the outline of the shadow on the wall. Here a shepherd and a nymph are seated under a tree, on the trunk of which the youth traces the outline of his companion's head. The picture is distinguished by good drawing and colour, but considering its source, is not sufficiently Rhodian.

No. 448. 'History,' J. SANT. This is a half-length sybil-like figure, with an open volume before her, which she holds with her left hand; the right arm being so disposed as to carry on the line of the book and the left arm, which gives somewhat of an artificial appearance to the composition; the more so that both arms are equally lighted. The head is painted in reflected light, an admirable study; and the rest of the picture displays great power of invention and facility of disposition and execution.

No. 454. 'On the Medway—Sheerness in the Distance,' C. BENTLEY. The near and principal object is a boat, beyond which are seen the hulks and ships in ordinary, that always form the interesting points of a view near Sheerness.

The water is full of movement, and is painted with truth and spirit. The view could not be mistaken.

No. 460. 'Scene below Pont-Aberglaslyn,' J. C. BENTLEY. This is the best picture we have seen exhibited under this name; the relations of light and shade are more perfect, but there is an undue preponderance of cold colour.

No. 461. 'The Ballad Singer—Scene, an Irish Village, with its Convent, its Castle, and its Hovels,' R. ROTHWELL, R.H.A. A small full-length of a girl and her little brother; there is much skilful handling and good colour in the principal head, but we think that such an unbecoming distortion of lip would scarcely assist any vocal strain.

No. 467. 'On the Beach,' Hastings, E. T. PARRIS. A small production, different from everything we have been accustomed to see exhibited under this name, being simply a view extending under the cliffs, with a group of boats and figures in the foreground. It is characteristic, and like that part of the coast.

No. 480. 'Pont y Pair, Bettws y Coed, North Wales,' G. STANFIELD. The bridge traverses the picture, and is viewed from the bed of the river; this, and all the near objective, are in shade, being made out with admirable depth and transparency by means of a touch remarkably firm. The picture seems to have been wrought out with a view to realise an aspect and feeling simple and real.

No. 485. 'A Village Church,' H. M. ANTHONY. Being almost entirely overgrown with ivy, it is an extremely tempting object for a picture; it is painted in the substantial manner of the artist, and apparently with great care. The sky is clouded, but the immediate foreground is presented under broad daylight.

No. 491. 'Sunset off the Isle of Arran,' J. DANBY. There is an independence and earnestness, which may be even called originality, about this picture. The heaving sea—deep and cold in the near breadth of the canvas, is distinguished by great truth; and the pencil of rays escaping beneath the cloud that lies across the sun's disk, is a momentary phenomenon which has been caught with much felicity.

No. 498. 'The Cartoon Gallery—Hampton Court,' J. D. WINGFIELD. The figures are spirited in execution, and brilliant and effective in colour; a more agreeable picture of this gallery could scarcely be produced.

No. 499. 'Fishing Lugger in a Fresh Breeze,' J. WILSON, Jun. She is standing in for the land under a menacing sky; it is a picture of much excellence, we think even that the artist is more successful as a marine than as a landscape painter.

No. 501. 'Vandyke at Saveltheim,' T. DE HAUSSEY. This is the story of Vandyke, who was arrested at Saveltheim, on his way to Italy, by the charms of a girl, from whom he painted two altar-pieces. We see him here engaged in conversation with her; the head is very like the portraits of Vandyke, but the girl is somewhat too Flemish.

No. 511. 'A Party of Charlie's men on the look-out,' R. M'INNES. In this episode from the fortunes of the White Cockade, the principal figures are a youth and maiden, half-lengths, engaged apart in the interchange of vows of everlasting love. The background is a piece of wild Highland scenery, and the dispositions of the secondary figures sufficiently support the title; the figures are well drawn and firmly painted.

No. 516. 'Morning on the Flemish Coast,' J. WILSON. In the works of this veteran marine painter there is ever to be found some strikingly natural feature; in this picture there is a distant effect of sunshine that is managed with masterly power.

No. 522. 'The Water Lily,' REUBEN SAYERS. A Naiad, who holds the lily above her, and is looking up at it. The figure is nude, and it exhibits a great advance upon works already exhibited by the artist.

THE SCULPTURAL works are sixteen in number, of which some are in plaster, and two are in bronze. A 'Marble Statue of Eve,' by P. MAC DOWELL, R.A., is the admirable statue which was exhibited at the Royal Academy the season before last. It is smaller than the

plaster, but here, nevertheless, the purity and elegance of the conception are fully developed by the minute finish, of which marble is susceptible. The subject is, properly, the Temptation of Eve; the serpent has attached itself to the tree, by which she stands and—

"Pausing awhile to herself she mused."

The play of line on the right side of the figure is marked by a flowing grace, which is beyond description. Other works of much excellence are 'Elf of the Brook,' a sketch, F. M. MILLER. 'Recollections of Home,' J. KIRK. 'Winter, a Statuette in Bronze,' Mrs. THORNYCROFT, &c., &c.

We must, in conclusion, observe, that in a collection of upwards of 500 pictures, we seldom remember to have seen less of exalted subject-matter—less of the poetry of Art.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

ON MR. HALE THOMSON'S NEW PROCESS FOR SILVERING
GLASS BY CHEMICAL AGENCY.

THERE is always something to be learnt from an unsuccessful experiment; indeed a philosopher of distinguished name has said that he advanced his knowledge of the truth, more rapidly by studying his own, and other men's failures, than by any of those more pleasing and satisfactory results which are obtained from investigations confirming any preconceived hypothesis.

Glauber said he made his numerous discoveries by examining all those things which other chemists threw away; and we believe, if the history of discovery could be examined through all its phases of progress, that it would be found that the true philosopher was indicated by the patience he displayed in working his way through errors. The man who loses heart when he encounters a few failures, should abandon science, since, its truths are not for him. To work and wait is a maxim of vast import, and it applies to every division of human progress. It would appear as if mankind were destined to learn their deficiencies, by being compelled to advance to the light of truth through realms of darkness and ignorance, stumbling over the obstacles which lie around their paths.

Much, however, it must be confessed, of this system of advancing by building ourselves stepping-stones with the blunders over which we have fallen, is to be referred to the very empirical manner in which most men set about their work of investigation. Owing to the errors of our educational system, there is but little of the science of method to be detected in our intellectual progress. Most men work in a very random and uncertain manner; trying this and that without having first learnt all that has been already done in relation to the subject they have in hand, or asked themselves why a certain effect should be expected to result from a combination of certain causes, of which they have no clear conception, or of which they have no defined idea of the *modus operandi*.

It is to be hoped and expected, that with the improvements which have been, and which will be, introduced into our system of University Education, and which are slowly finding their way into our scholastic system generally, the law of progress will be more regular than it has hitherto been, and that the deviations from the strict line of induction will be less numerous, and fall within narrower limits.

With these ideas we echo the words of Longfellow—

"Let us then be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labour and to wait."

In the *Art-Journal* for 1848, page 325, will be found an article on "Drayton's Patent Process of Silvering Glass," of which, at that time, we entertained the most favourable opinion. Many of the results obtained by Drayton were exceedingly beautiful; the brilliancy of many of his reflecting surfaces could not be excelled. The process

appeared to be in most respects certain; its economy was calculable, and its advantages many. Yet, as a practical application of science, it commercially failed, through a rather curious, and, in many respects, an interesting cause. To those who may not be familiar with the process to which we allude, or who may not be enabled conveniently to refer to the former paper, it is necessary that we should give a brief description of the operation.

A solution of nitrate of silver, rendered neutral by the addition of a little ammonia, was floated over a plate of glass; or a vessel intended to be silvered, was filled with this fluid; some spirits of wine was mixed with it, and then a small quantity of the oils of cloves and cassia added. By a complicated action, partly physical and partly chemical, metallic silver was separated from the salt in solution, and precipitated over the entire surface of the glass. The metallic film being of sufficient thickness, the solution was poured off, the coating well washed, dried, and protected from abrasion or the action of the atmosphere, by a thick varnish or paint laid upon the back.

It was curious, after having placed in a glass a transparent solution, to observe images through it; and to see those gradually become less and less distinct; and eventually, for a reflecting surface to shut out those images, and to be presented with a faithful one of our own features instead.

Barometer-makers, looking-glass manufacturers, and, indeed, all who have to handle mercury in large quantities, are subject to diseases of a very distressing character. With the diseases of workmen we have dealt in a recent number, (*Art-Journal*, No. 151,) but our remarks did not then include the diseases produced by the use of mercury in the Arts and Manufactures.

By the process of electro-plating we have nearly abandoned the injurious operations of gilding with the amalgam of gold, and when Drayton's process was published to the world, we hoped that the use of the amalgam of mercury and tin-foil, for the purpose of silvering mirrors, (as it is not very correctly termed,) would also be discontinued. Up to the present period, however, these hopes have not been realised, owing principally to a defect in the silvering produced by precipitation.*

It was discovered after the silver had been precipitated by Mr. Drayton's process, that, although it might have been quite free from any imperfection at first, there gradually appeared small specks in the silver, which became little centres of chemical action, the silver tarnishing, and circular spots extending from those points; so that the mirror, either for use or ornament, was ruined. The cause of this may be traced to the compound character of the solutions employed. Nitrate of silver, ammonia, spirits of wine, oil of cloves, oil of cassia, and water, form a somewhat incompatible, and certainly a very unchemical mixture. Those hydro-carbon compounds, the essential oils, were the chief reducing agents; and, as the silver fell, it carried down with it a portion of the organic matter of these oils, and this, however small, became the starting point of those stains which destroyed the reflecting surface.

When the article was written to which we have already referred, in 1848, a number of experiments were made, as to the action of several other agents which were known to have a reducing power on many metallic salts. Mr. Stenhouse, then of Glasgow, but who is now about to occupy the chemical chair at the College of Civil Engineers, at Putney, also published a paper in the *Memoirs of the Chemical Society*, in which he gave a list of a great many articles which had the property of precipitating

* In the last number of this Journal, Mr. Langston Scott has denied the injurious influences which I believed were found to affect the men employed in white zinc works. I have seen the certificate signed by all Mr. Scott's workmen, to the effect that they enjoy perfect health in his manufactory, which is most satisfactory. At the same time, we must not forget that this is due, in Mr. Scott's works, to the care which is taken to prevent the escape of the oxide of zinc during the process of sublimation. Where the manufacture is carried on with less care, I should still be disposed to believe that injurious effects may arise.—R. H.

silver from its solution. Gum-arabic, starch, salicine, gum guaiacum, saccharic acid and Aldehyde were there named, as were also the essential oils of Pimento, turpentine, laurel,—and the peculiar property of grape-sugar was particularly named. Upon this last substance Mr. Stenhouse had instituted a great number of experiments, which were clearly the first indications of its use as now included in the patent process of Mr. Thomson, of which we shall presently have to speak.

Aldehyde, as exhibiting the property of precipitating the metals, gold and silver, in the most remarkable manner, deserves some further attention than we gave it in the former article. This preparation may be regarded as an oxidised alcohol. It may be directly prepared from spirits of wine by the action of nitric acid; it is procured in considerable quantity by the destructive distillation of wood; but to obtain the Aldehyde pure, it is necessary to submit the pyroxic spirit, or wood naphtha, to a process of rectification. The following is, however, by far the easiest process for obtaining this compound. Two pints of spirits of wine are mixed with three pounds of bichromate of potash, three of oil of vitriol, and six of water, the two last being previously mixed and allowed to cool. These are to be placed in a capacious glass retort, and distilled at a very gentle heat, the condenser being kept cold by ice or a freezing mixture.

Aldehyde, thus prepared, is a colourless fluid, with a peculiar suffocating odour. Whenever it comes in contact with oxidising agents it is changed into acetic acid, passing, however, through the stage of *Aldehydic acid*; it is during these changes that its power of precipitating the metals is displayed.

If into a solution of ammoniacal nitrate of silver in a glass, some Aldehyde is added, it slowly occasions the precipitation of the metallic silver in a very brilliant film, and if a very gentle heat is applied, the process is greatly quickened. By the action of Aldehyde upon the oxide of silver, an *Aldehydate of silver*—a soluble salt—may be formed; if to this is added a solution of potash, a film of oxide of silver is produced, which, if gently warmed, is very readily converted into metallic silver of great brilliancy. The cost of the Aldehyde appears to be the only reason for its not being employed as the precipitating agent. It would, however, in many cases, where the expense was not an object, appear to offer advantages superior to nearly all other preparations, particularly as the silver which it throws down is singularly white and lustrous.

An alkaline solution of gun-cotton possesses the same property. This is not expensive, but some niceties of manipulation which are required in the preparation of the solution, and some danger attending the preparation of the gun-cotton in the first instance, has prevented its being employed.

Grape Sugar is, however, the article which Mr. Hale Thomson employs in his patent process. The distinctions between grape and cane sugar not being commonly known, it will not be uninteresting to point out briefly the chemical differences.

Cane Sugar is familiarly known as the produce of the sugar-cane, the beet-root, and the maple; its chemical composition in its crystalline state being:—

Carbon	12
Hydrogen	9
Oxygen	9
Water	2

Grape Sugar is widely diffused through the vegetable kingdom; the crystallised saccharine matter in raisins and figs being the most familiar examples of this variety. It differs from cane sugar in its composition as follows:—

Carbon	12
Hydrogen	11
Oxygen	11
Water	3

This is sometimes called *Glucose*, and is often prepared from raisins or honey, by digestion with strong cold alcohol, to remove the uncrystallisable sugar, and then expressing the residue, dissolving it in water, and neutralising it by chalk. After this, it is clarified by albumen, and evaporated to the point of crystallisation.

Braceconot, some years since, pointed out the very remarkable fact that saw-dust and linen could be converted into grape sugar; and that from a pound of these substances more than a pound of sugar could be produced. The process is as follows:—

Wood, or linen, or paper, are left to imbibe their own weight of oil of vitriol; eventually the whole is converted into a viscid mass; care must be taken that it does not become too hot. This mass being diluted with water is boiled for some hours, the liquor is filtered, the acid removed by chalk, and the sugar crystallised out after evaporation.

One hundred pounds of saw-dust will yield, by this treatment, one hundred and fifteen pounds of sugar; the same quantity of starch may be converted, by a similar operation, into one hundred and six pounds of saccharine matter. These substances only differ chemically from each other by an addition of a small quantity of hydrogen and oxygen, the elements of water to the latter. The quantity of carbon remains through all the same, but the proportion of the two gaseous elements are increased by the process described.

This agent, which, from its remarkable properties, we have been somewhat careful in describing, is the substance employed by Mr. Hale Thomson in silvering glass under his patent, which differs from Drayton's process only in this substitution of sugar for essential oils. The saccharine matter is mixed with the argentiferous solution in the article to be silvered, and the deposit is effected over every part by the operation of that power which occasions the condensation of all bodies, in the fluid or gaseous state, or such as are passing from those conditions into the solid form upon material surfaces.

Mr. Drayton was in the habit of employing the Bohemian or German glass for his process, and of protecting it from atmospheric influences by an opaque varnish, by which a certain amount of dulness was communicated to the reflecting surface. We are not at all prepared to say that we have not seen glass silvered by Mr. Drayton, which was quite equal to any of the specimens which we have examined of Mr. Hale Thomson's, at Mr. Mellish's establishment, in Regent-street. Experience has, however, proved that the process by grape sugar is free from the objection of the essential oils, and the silver precipitating free of organic matter is not liable to those tarnishing spots which we have already described. There is a peculiarity in the manufacture of the glass employed by the present patentee, which merits particular description, from its novelty and ingenuity.

All the articles are made with hollow sides; goblets, vases, &c., have all double sides, and every other article in glass which is silvered is made hollow. By this means the solution is poured in between the two walls of glass, and precipitated on both sides, so that we have a mirror surface produced both within and without the goblets or vases. This enables the manufacturer to improve the appearance of his article. As the inner part of a goblet is made of brilliant yellow glass, the tint varying as iron, or silver, or charcoal is employed, this, when silvered, looks as if it were gilded, and we have the effect of a silver cup gilt within. The colours employed in the manufacture of the glass, which we understand is from the glasshouse of Messrs. Powell and Co., are of the most beautiful description; with the gold ruby we have been particularly struck. A very ingenious optical deception adds much to the beauty of many of the specimens. Before the two parts of the glass are combined, which is a secondary process, one of them, and often both, are engraved upon what will be their enclosed and silvered sides. When these are brought together and united, which is not so difficult a process as it at first appears to be, and the interior is silvered, those engraved parts, reflecting the light from different angles to the eye, assume the appearance of embossed surfaces, the relief in many instances being very remarkable. The touch, however, proves that the exterior is a perfectly smooth surface.

Professor Donaldson has proposed to use this material for the purposes of house decoration, and particularly as a gorgeous substance for

shop fronts. It would produce, if judiciously applied, many very striking effects, and as the Professor truly says, the tones of colour are so curiously new in many of their combinations, that we know of no other agency by which our chromatic scale may be increased. In every example—the silvering process being completed—the solution is poured out, the interior well washed from all saccharine matter, and then thoroughly dried; the interior is then hermetically sealed, and thus preserved from tarnishing under any of those atmospheric influences which prevail in even densely crowded and manufacturing cities. This process would appear to be as near an approach to perfection as can be expected, and we regard it as in every respect a vast improvement upon that of Mr. Drayton—although to him we must ascribe the merit of an inventor. Much has been said of the silvered globes—we are not disposed to consider these as the best illustrations of the process. Undoubtedly, many of them have very brilliant reflecting surfaces, but the effect of a reflecting sphere is never pleasing, and the distortion of the reflected images has often a very disagreeable effect. In the vases, and the numerous articles of utility, made in a great variety of colours, we have certainly examples of great improvement in our glass manufacture; and superadded to this, the new tones of colour produced by the two reflections, first from the glass surface, and then from the silver itself.

Much difficulty may stand in the way of producing elegant forms in this double glass—but this, in some examples, is to a great extent overcome—and we may fairly infer from what has been already done, that every month will bring out better results, and lead us nearer to that symmetry of design which may add to the charm of colour in these productions. We have not yet seen any silvered plane surfaces. We understand such are in the process of manufacture; and we hope, on the score of humanity, superadded to the increased brilliancy of reflection, to see this process soon applied to the manufacture of looking-glasses. The patentees contemplate, we understand, the manufacture of reflectors for astronomical purposes;—the double reflection would we fear be fatal to this; for lighthouse reflectors it might answer admirably.

ROBERT HUNT.

THE VERNON GALLERY.

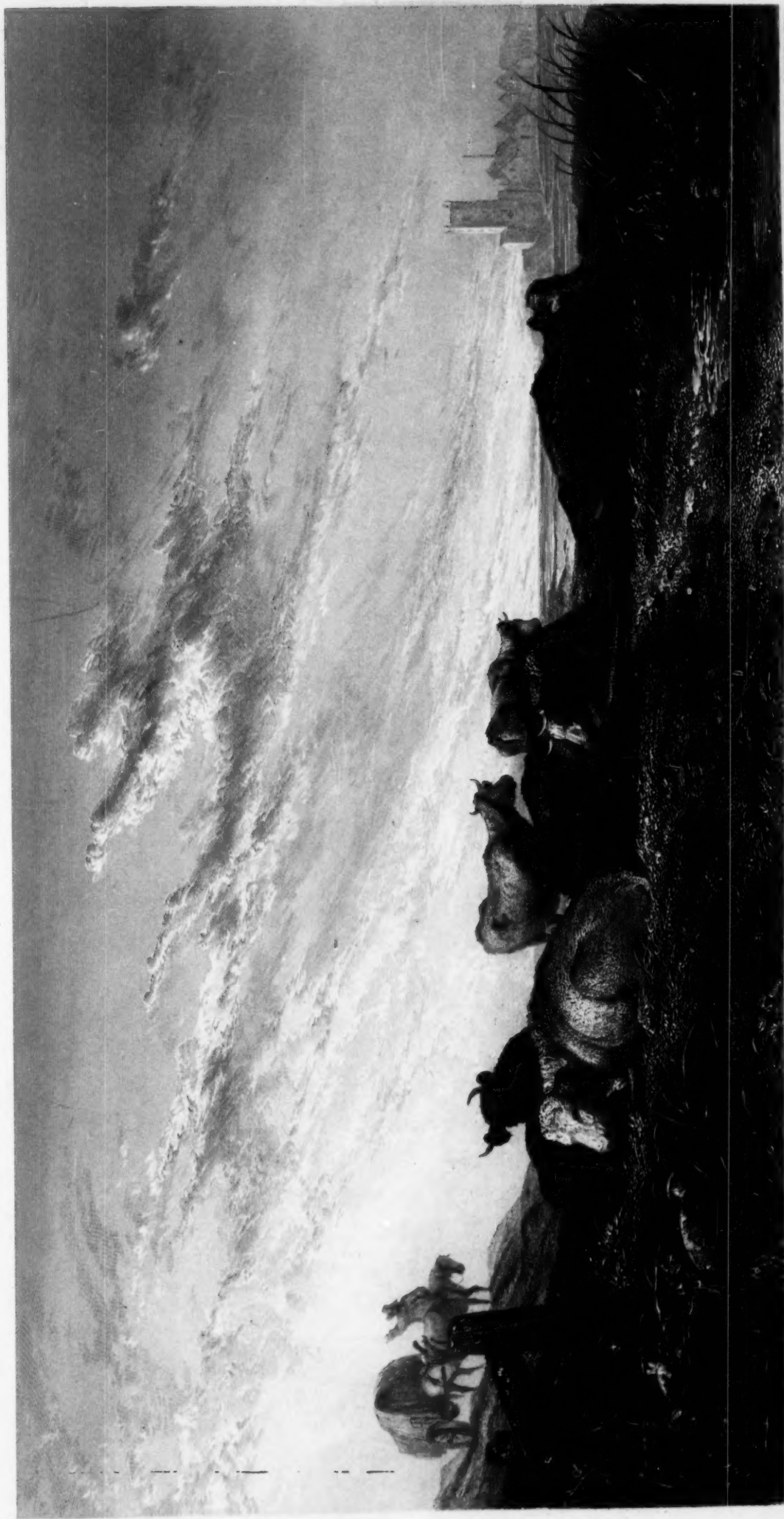
THE MEADOW.

Sir A. W. Calcott, R.A., Painter. R. Brandard, Engraver.
Size of the Picture, 1 ft. 1 in. by 6 in.

THIS is a beautiful little cabinet picture, painted with that Cuypp-like feeling and effect in which Calcott sometimes indulges.

The "meadow" stands on the confines of a river, on the opposite bank of which we catch, through the golden haze, the dim outlines of a town, whose church-towers, on one side, are lighted up with the rays of the morning sun. To the left of the picture, in order to carry the eye onward, a cart is descending over the uneven ground; this object is likewise partially obscured by the rising mist. In the foreground a group of cattle are herded together, some waking up from their night's repose, others yet dozing through the early day, but all in perfect tranquillity. Around them, on the high grass and the green herbage, the fresh dew is glittering as if pearls had been scattered over their surfaces, while the pool of water beside which the cattle are lying has just caught the first beams of the sunlight. The sky is arranged with the skill of a master; the clouds, in gentle motion, are placed where they serve the purpose of filling in a considerable space, and thus give an interest to a portion of the picture which otherwise would appear flat and monotonous; and they are beautifully luminous. The whole work may be described as a gem, small indeed, but of the highest and purest quality, and wrought with exquisite finish.

Calcott painted several pictures of this class of Art, which are greatly esteemed by connoisseurs; Lady Dover has in her possession three or four, remarkable for the elegance of their composition, and their fidelity to Nature. The artist has frequently been complimented by the critic as the modern Claude: he might, with equal justice, have been called the modern Cuypp.



SIR A.W. CALCOTT, R.A. PAINTER.

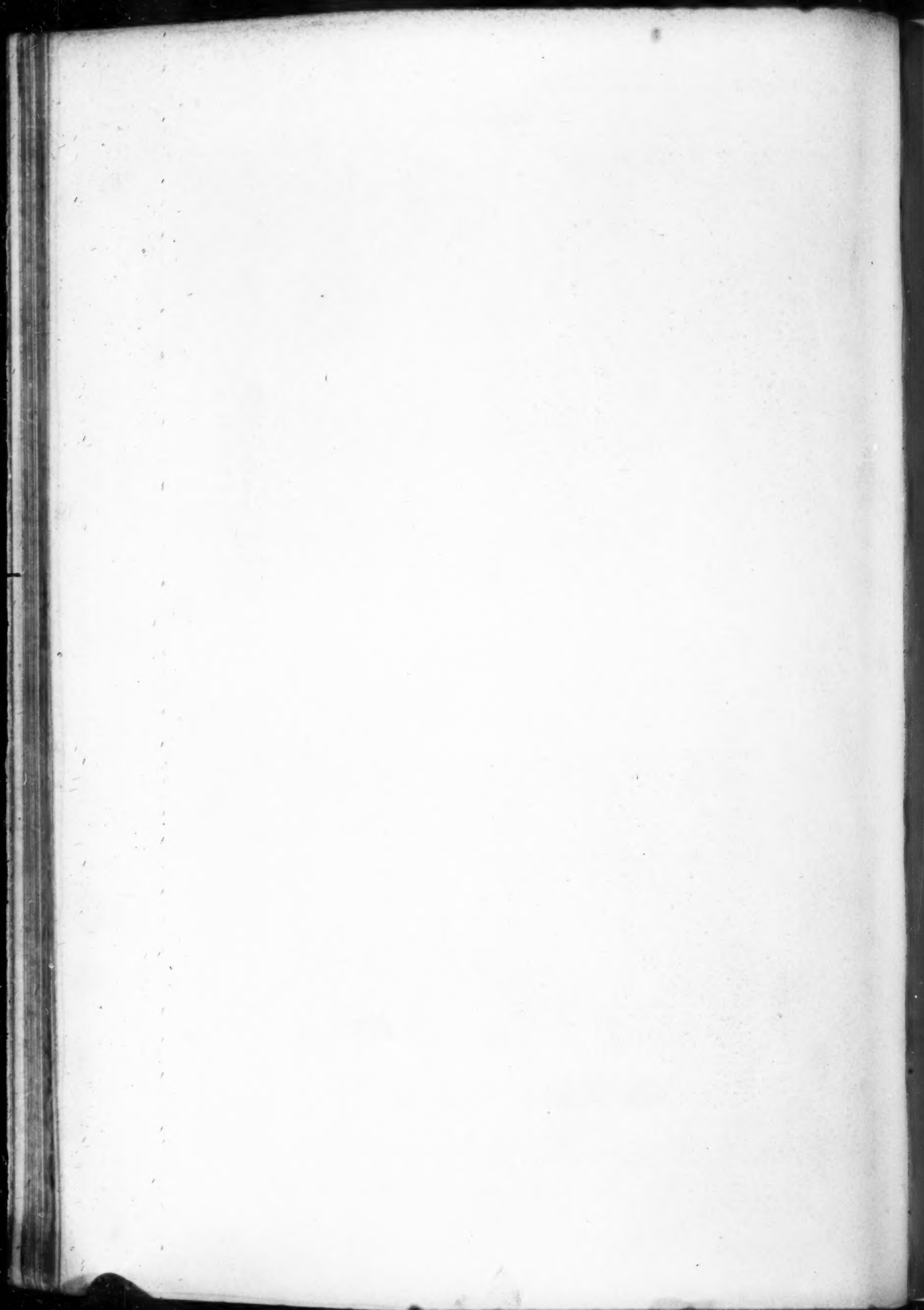
E. STANDARD, ENGRAVER.

THE MEADOW.
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
1 FT. 2 IN. BY 6 FT. 6 IN.

LOANED, FURNISHED FOR THE PROPRIETORS

PRINTED BY H. WILKINSON.



THE GREAT MASTERS OF ART.

NO. III.—ANTHONY WATTEAU.



Watteau

Watteau

Watteau

THERE are some, probably, who may object to our classing Antoine Watteau among historical painters, yet we would unhesitatingly place him in this category, for his pictures, though not illustrative of great national events nor of classic fictions, are records of the national manners of a particular period, so that there is much truth in the observation made by a French critic with respect to him, "that he wrote the memoirs of a certain age upon the folding-doors of saloons, on tents and marquees, on the panels of mansions and carriages, as well as on the numerous canvasses which, during his short career, were sent forth from his easel." In each and all of these we are taken back to the days when the gardens and terraces of Versailles were filled with their gayest flowers,—the dames and cavaliers of the times of Louis XIV.,—or are reminded of our own country when the heartless but luxurious Charles II. kept his revels on the banks of the Thames, and under the shadows of the thick hedgerows of Whitehall and the lofty trees in the park of St. James.



A GARDEN PARTY.

The fashionable world at these periods must have been a very different race from that of the present time; or, at all events, a picnic or a *fête champêtre* towards the end of the seventeenth century, and at the beginning of the last, was a widely different affair from what now comes under either denomination, while it may reasonably be doubted whether we have done wisely to leave these *al fresco* recreations to be enjoyed chiefly by the honest yet humble groups who throng the slopes of Greenwich and the walks of Hampton Court. The most magnificent saloon is a poor exchange for the variegated hues of nature, and the perfumes of Arabia inhaled through the atmosphere of a crowded ball-room are never half so sweet as the pure and delicious fragrance of a summer's evening, which the south wind brings from field and flower, welcomed as alike grateful and invigorating. If we have become wiser than our fathers in most things, there are some in which we should have done well to follow their example.

Watteau was born at Valenciennes in 1684: his father was a man in very humble circumstances, a tiler, carrying on his business in that city. At the commencement of the eighteenth century, the



French monarch, Louis XIV., was an old man, his armies had been defeated by Marlborough and Eugene, his great statesmen and best generals were dead, his treasury was exhausted, and he himself broken in health and subdued in spirit. France, or rather Paris, which is France, shared the gloom of her sovereign, had become tired of war and heavy taxation, and seemed only to wait for the death of the monarch to start upon a new career of pleasure and dissipation. But the patience of the Parisians could not hold out till the anticipated event took place; they could not exist long without their fêtes and concerts, and especially without their opera,

but the opera required redecoration. About this time there went from Valenciennes to Paris a decorator who took with him a young assistant, Antoine Watteau, whose ambition it was to emulate his master in the art of painting fairies and goddesses in halls and staircases, and stage scenery. For some time he was thus occupied in a subordinate capacity, but his master quitting Paris after a comparatively short residence there, Watteau was compelled to seek out another employer; he found one in the house of a M. Métyer, a picture manufacturer, an artistic pirate, who had gathered into his atelier a dozen young professional slaves whom he employed to copy pictures for merchandise—monks, virgins, infants, flowers, landscape,—all the angels of

Paradise, and all the saints of legend. The school was a corrupt one, but it was not without advantage to Watteau, more for the diversity

of subject he was at first obliged to paint, which enlarged his practice, than for any great pecuniary gain it brought him; for though he soon showed himself the most skilful workman in the factory, he received no more than three *lires* a week, about five shillings of our money. The head of the establishment, who appears to have had sufficient discrimination to employ the talents of his young assistant to the best use, put him to paint

pictures for churches, and at length charged him with copying pictures of St. Nicholas, extensively; this saint being in especial demand at that period; so that Watteau was manufacturing St. Nicholases all the day long and every day, till, wearied with his occupation, he threw his brush into the vessel of holy water and took to flight, leaving M^tayer and his factory of saints to provide for themselves as well as they were able.

But Louis was now dead, and, when the country had discarded its garb of mourning, the opera reopened in all its glory, and Watteau had been engaged in embellishing it; his long-desired wishes were at last accomplished. He had well qualified himself for this work by his studies since he quitted the house of M^tayer. Claude Gillot, an artist of some ability, having perceived his peculiar talent, took him into his employ and permitted him



A VENETIAN FETE.

to assist in his own works, which consisted of landscapes, wherein grotesque figures, fauns, satyrs, and such like, are introduced; thus confirming the pupil in the style which seemed most natural to him. But the scholar soon surpassed the master, and unfortunately their dispositions were much alike; and inasmuch as it has been observed that nothing is less favourable to the sympathy of humour than that which conforms to

it, the two artists quarreled, and were at length as well pleased to part as they had formerly been to meet together.

Watteau now entered upon the labours of his profession as his own master, exchanging the yards of canvas which adorned the opera stage and the broad panels of the aristocratic mansion, for some three or four feet of the former in his own quiet atelier; but he brought to his new occupation the

spirit and the resources that had carried him so successfully through his previous duties; the genius of theatrical decoration still hovered over him, infusing itself into all his future pictures. The age in which he lived was one of most fanciful, almost masqueradish, costumes; an age of powder, and patches, and spangles; of vermillion on the cheeks and vermillion on the heels; of long-pointed waists, full robes, and lofty head-dresses; and the

painter made a free use of the fashions which he placed on his figures, frequently beyond their actual existence, so that his pictures must not be regarded as indicating the exact costume of the period, though approaching very closely to it. These gay, glittering personages are dancing on the green turf, or listening to music under broad trees and beside mimic cascades, whose waters the fountains throw up in sparkles over drooping branches, lulling to sleep the naiads who live below; or are conversing listlessly as they walk through green alleys and wide gravelly walks, where statues of white marble stand silent watchers of the festive scene. He grouped his figures with exceeding taste, gave them the most graceful and living movements, and dressed them in the richest and brightest colours, united in perfect harmony. Life, as he painted it, knew neither sadness nor disappointment; it was one eternal round of pleasure,—a *bal masqué*,—under green arbours, beneath everlasting sunshine; dulness overshadowed not its pastimes, and age stood aloof from his revels.

Watteau's style of colouring was much improved by his studying the works of Rubens in the gallery of the Luxembourg, in Paris; this is, perhaps, more clearly perceptible in the few pictures he painted of troops on the march and halts of cavalry, than in the subjects we have more especially noticed, notwithstanding the brilliancy of the latter.

Walpole, than whom none was better able to criticise the works of such a painter, says of him:—"The genius of Watteau resembled that of his countryman, D'Urfé; the one drew and the other wrote, of imaginary nymphs and swains, and described a kind of impossible pastoral or rural life, led by those opposites of rural simplicity, people of fashion and rank. Watteau's shepherdesses, nay, his very sheep, are coquet, yet he avoided the glare and *clinquant* of his countrymen; and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful which we call genteel. His nymphs are as much below the forbidding majesty of goddesses as they are above the hoyden awkwardness of country-girls. In his halts and marches of armies, the careless slouch of his soldiers still retains the air of a nation that aspires to be agreeable as well as victorious."

Watteau, like most other painters, meditated a journey to Italy. Before his departure, however, he had hung two of his pictures in one of the rooms of the Louvre, which served as a passage for the academicians. De la Fosse, the eminent French artist, happening to pass that way, was arrested by a sight of the pictures, and inquiring who was their author, he perceived Watteau standing by in great anxiety, and entering into conversation with him, learned his desire to travel. "Ah, my friend," said De la Fosse, "what should you go to Italy for? you already know more than we; it is not the road over the Alps you ought to take, but the road into the Academy." Encouraged and surprised, Watteau abandoned his project for the time, remained in Paris, and was received into the Academy under the new title of "*Peintre des Fêtes galantes*." He was also appointed painter to the king under the same appellation.

The natural disposition of this artist was restless and irritable; he was timid and extremely reserved to strangers; misanthropic, discontented with himself and others; but very frequently exhibited great kindness of disposition and benevolence of heart. His infirmities of character were, it is presumed, aggravated by a highly sensitive temperament and by a delicate constitution, arising from pulmonary disease. Tormented with disquietude, and still desirous of visiting foreign countries, Watteau came to England in 1718, "The worst place," one of his biographers remarks, "to which a person so afflicted could go." Here, however, he stayed a whole year, during which time he only painted two pictures, both of them for Dr. Meade, the eminent physician, whom Walpole says he came to consult. He returned to France with his health still more impaired, and his temper even more gloomy; the latter increasing in moroseness as he found his end approaching. His last work was a satire on the medical profession: a scene from Molière's comedy of "*Le Malade Imaginaire*," which concludes by the interment of the sick man in presence of the faculty ranged about the grave in formal costume. When the picture was completed the pencil fell from his hand; he died soon afterwards, in the year 1721, at the age of thirty-seven.

The works of Watteau are seldom offered for sale, and are much esteemed, though his style is thought to have had a prejudicial effect on the French school. His two best pupils were Lancret and Pater.

No. IV.—CORNELIUS HUYSMAN.



CORNELIUS HUYSMAN, or, as he is sometimes called in England, Houseman,—generally known by the name of Huysman of Malines, from his residence in that city, and to distinguish him from another painter, James Huysman—was born at Antwerp in 1648; the most brilliant period of landscape painting by the old masters,—the epoch of Claude and the two Poussins, of Ruysdael and Wynants. His father was an architect, who had destined him for his own profession; but having lost both his parents while yet a child, the education of the young orphan was entrusted to an uncle,

could find, and the most sparkling rivulets; for the master excelled in his delineation of such objects especially. There is no doubt the latter found these studies of great use to himself, but they equally profited the pupil, by laying the foundation of those beautiful compositions and elegant natural forms which he afterwards introduced into his own works. It was not very long before the reputation of Huysman became even greater than that of his preceptor, whom he quitted, after a residence of some time in his studio, and established himself at Malines, where he continued till his death.

With the exception of the country round about Liège, and the hilly districts of Namur, Belgium is a country without any striking features, and, to a great extent, very monotonous; it possesses much that is pleasing to a lover of the simple scenes of nature, but little that would call forth the feeling which a grand landscape invariably produces. A Belgian artist sketching in the vicinity of Antwerp or of Malines, may, without doubt, return to his study with some pleasing bits of natural scenery; he may be able to invest cottages and rustic bridges with a certain degree of interest, may render picturesque the knarled trunk of some old tree hanging over a pond of stagnant water; but he would find it extremely difficult to develop the majesty of nature, as it is presented in "dim old woods," with their vast shadows, in the movement and disruptions of the soil, in upheaved rocks, and in dark and deep ravines, without coming in contact with such. And yet, contrary to what might reasonably be expected, Huysman, living in the midst of a flat ungenial country, composed such pictures as we have just described; they are what the French would call *d'une grande nature*.

The most striking effect produced by the landscapes of Huysman is the feeling of grandeur they impose on the spectator; contrary to the Dutch artists, although they are such near neighbours, the Belgian painter requires not to see Italy to gain a style, or at least a kind of inspiration which will serve in its stead. His trees shoot upwards to the sky, and stretch their broad limbs across the canvas, as if they would break through the slender frame-work that surrounds them. There is this difference, however, between them and the Italian painters, or, at least, between them and Claude, that the heavens occupy but a small place in the compositions of the former. The white fleecy



who placed him in the school of Gaspar de Wit, a landscape-painter. After a short residence with this artist, he had an opportunity of seeing some of the pictures of James Van Artois, at that time in the meridian of his fame, and was so charmed with their beauty, that he immediately set out for Brussels, where Van Artois lived, and presented himself before him. Van Artois was a man of pleasing and gentle manners; he received the youth with kindness, took him into his house, and, ascertaining his aptitude for sketching from nature, set him to make drawings of the finest trees he

clouds, the "bits" of blue sky, are sparingly introduced, especially in the landscapes of Huysman, and then only to serve the purpose of relieving or detaching the masses of foliage from each other. The various atmospheric effects which distinguish the different hours of the day are little cared for by this painter. On the contrary, he leads us into shaded spots, where it would be almost impossible to determine the hour; but we know the sun is shining somewhere, for we see it here and there on tufts of grass, and on the large wild plants that fill a conspicuous place in the foreground; he carries us with him into thickets, and we walk over huge trunks of trees felled by the woodman's axe, and so onwards to some sandy hillock, broken into furrows by the rain and tempest, and perhaps lighted up by a single gleam of sunshine: an inch or two of distance closes in the scene.

One of the characteristics of this painter's works—one, perhaps, which distinguishes him from most of the old landscape-painters,—is, that beneath his noble trees, which seem to stand only to offer their shades to gods and goddesses, he introduces only the most common-place figures, herdsmen leading

their cattle to drink from THE RIVULET, or labourers, half-stripped, employed in lopping the oak just felled to the ground; so that the excellence and purity of his style is more manifest in his landscapes than in the figures which enliven them. The presence of these rude denizens of the field and forest gives to his pictures, notwithstanding his fine delineation of natural objects, a peculiarly rustic appearance. They resemble neither the smiling pastorals of Berghem, nor the sober grandeur of Ruysdael, nor the grace, somewhat rude indeed, which we meet with in the works of Both. At first sight, one expects to find among those majestic trees some ancient temple, or that the priests of heathen mythology are celebrating beneath their deep and ominous shadows the mystic rites of their wonder-working religion, or, at least, that the nymphs of another Arcadia had come down to bathe in the secluded streams; but we encounter no colonnades, nor classic porches, nor the fountain which invited to repose the fair train of Diana; only, we perchance, have a glimpse in the twilight of the roof of some cottage, the rendezvous of a gang of poachers, or of a family of neatherds.

The figures of Huysman are drawn so naturally, are so well placed, and put in with so much ease and freedom, that the landscape-painters of his country frequently availed themselves of his pencil to people their solitary places. Van der Meulen, when once on a journey to Brussels, his native place, sought an introduction to Huysman, and entertained so high an opinion of him from what he saw at the interview, that Van der Meulen, who had been invited to Paris, and kept there by the offers of Colbert, the minister, and by the patronage and pensions of Louis XIV., wished to present him to the French monarch. A sight of the landscapes of Huysman induced the belief that such an artist would be greatly appreciated by the court of Versailles, and that some of the fine trees which were sketched in the forest of Soignies would be of infinite service on the canvases of Van der Meulen, who painted only encampments, sieges, and the pompous cavalcades of Louis XIV., including the carriages which conducted Madame Montespan to the seat of war as to a fête. But the artist, whose delight was to roam through the beauties of nature, and to woo her in her most quiet and secluded spots,



THE RIVULET.

could not be prevailed upon to quit Malines; he pleaded as his excuse that he was ignorant of the French language, and loved no other than that of his own country. However, at the solicitation of Van der Meulen, he painted for him, with wonderful freedom of pencil and powerful colouring, topographical views of Luxembourg and of Dinants, and the environs of these two strongly-fortified places. Taken from an elevated point, these views are most clearly developed, but the correctness of the representation is nothing in comparison with their charming artistic treatment. The pictures have long hung in the Louvre for the admiration of all; and it is difficult to suppose they have not proceeded from the same hand, so well do the troops of Van der Meulen harmonise with the landscapes of Huysman, the former having put in the figures.

It would be unjust to form an estimate of the genius of this artist by what we now see of his pictures, so dark have the majority of them become from the unfortunate habit he had of painting them on canvas primed with a sort of red; the consequence of which is they have a deep reddish-brown

appearance. Still enough may be discerned to show that he was worthy of being called a "master" of his Art; and when we do by accident light upon a work in tolerably good preservation, a high value attaches to it. His treatment of light and shade resembles that of Rembrandt, his touch is vigorous and broad, yet not deficient in delicacy; and his compositions, though grand in conception, are still true to nature. He lived to a good old age in Malines, the place of his adoption, dying in 1727, after an active and well-spent life, extending to nearly eighty years. Lebrun, the celebrated amateur, says that he was one of the Flemish landscape-painters who threw most spirit and power into their works.

The gallery of the Louvre, in Paris, contains several pictures by this artist; in the gallery of Munich is "A Sea-Port;" the museum of Brussels also contains a fine landscape enriched with several figures; the museum and churches of Madrid have likewise many of his compositions. The other public galleries and edifices of Europe exhibit none of his works, but they are frequently found in private collections in Holland and Belgium.

It may not be uninteresting to know what the pictures of Huysman have realised at different periods. In 1745, two landscapes in handsome carved wood frames, belonging to the Chevalier Larroque, of Paris, were sold in that city for about 60 livres the pair; and two others from the cabinet of M. de Mesnard, fetched, about the same time, 80 livres the pair. Their value seemed to rise after this, for at the sale of M. de Calonne's gallery in Paris, in 1788, a rather small landscape with buildings, figures, and animals, was disposed of for 2442 francs. Half a century afterwards, when the error into which the painter had fallen, of painting on canvas improperly primed, became to be ascertained, and his pictures had consequently lost their rich tone, they again fell in the estimation of amateurs, for we find that a large landscape, magnificently composed, was sold in 1845, in Paris, for 150 francs, the pendant to it realising 180 francs. Subsequent sales of his pictures are recorded, but without evidencing any increase in their pecuniary value, while we know little of them in England from their extreme rarity.

A DICTIONARY OF TERMS IN ART.

GRACE. One of the attributes of beauty in animated beings, resulting from the manner of action and repose proper to each in individuals of healthy formation. Grace belongs especially to the human form, the movements of which are infinitely more varied and more delicate than those of any other animal; still we can easily recognise in the horse, stag, and other animals, a movement or carriage closely allied to grace. Every individual of good form, in whom no accident or bad habit has distorted its movements, possesses a natural grace; it proceeds not, as asserted by some writers, from a perfect union of the sentiments of the soul with the action of the body; it is the result of an ensemble of the motions, and resides in the transient or continued attributes, independently of the emotions.

GRADATION (SUBORDINATION). The separation of the parts of a whole from one another; namely, the height from the depth, the strong from the weak, the heavy from the light, the near from the distant, and the simple from the elaborate. If contrast be not arrived at in a work of Art, the artist, in order to acquire a just Gradation, needs a wise economy of the means under his command: but this cannot be learned, it depends upon the taste and right feeling of the artist, yet the impression a work of Art makes rests wholly upon a just Gradation or Subordination of its parts, for the want of which the most beautiful and tasteful execution cannot compensate, and without which the work becomes monotonous. We will take as an example of Gradation, the arrangement of rooms in a palace. We enter a simple vestibule, and pass thence to the ornamented ante-chamber; next we see the beautiful reception-rooms, and beyond these we find splendidly-decorated apartments. Without this Gradation no growing impression would be made upon our feelings. In Architecture, Gradation goes hand in hand with the rules for Proportion and Perspective; in Painting, Gradation of Colour and Light is needed to express depth and relief, to define distances, and to show the state of the atmosphere.

GRAPHITE, PLUMBAGO, BLACK LEAD. Carbon, in a nearly pure form. It is well known under the title of Black Lead, although there is not a particle of lead in its composition; it is extensively employed in making the so-called Black Lead Pencils.

GRAY is compounded of black and white in various proportions, or of the three primary colours, red, blue, and yellow; according to the predominance of either of these there are produced blue grays, purple grays, green grays; but when the red or yellow predominate, there are produced the various hues of brown.*

GREAVES. OCREA, (Lat). Part of the armour worn by the Ancients, consisting of a protection for the legs, made of bronze, brass, silver, or gold, lined with some soft material. They were fitted with great exactness to the legs, and fastened sometimes with straps, and an ankle ring, and richly ornamented and embossed. GREAVES† are worn by the modern Greeks, but made of soft materials, such as velvet, ornamented with gold, and secured to the legs by hooks and eyes.

GREGORY, ST., THE GREAT. The last pope who was canonised. The events of his remarkable life are well known, and his great popularity has caused them to be a prolific source of subjects for the painter. He usually wears the Tiara as pope, and bears the double CROSSIER; seated on a throne, holding in one hand, a BOOK, (his Homilies) and with his peculiar attribute, a dove, resting on his shoulder, or hovering over his head. The subjects most frequently represented in works of Art are—The Mass of St Gregory, The Supper of the

same, St. Gregory releasing the soul of the Emperor Trajan, The miracle of the Brandeum.

GREEN. A secondary colour, compounded of the primaries blue and yellow: if the blue predominates, the compound is a blue-green; if the yellow predominates, it is a yellow-green, or a warm green. GREEN, in Blazonry, Sinople, signified love, joy, and abundance. Among the Greeks Green symbolised Victory, and among the Moors it had the same signification: it also designated hope, joy, youth, and spring, (the youth of the year,) which gives the hope of harvest.*

GREEN PIGMENTS are derived chiefly from the mineral world, and owe their colour to the presence of copper. Among the most valuable to the painter are Malachite or Mountain Green, Terra Verde, Veronese Green, Native Carbonate of Copper, Cobalt Green, and Chrome Green. The only vegetable green is Sap Green, which is employed occasionally in water-colour painting. The Greens used by the ancients were Appianum, Creta Viridis (Veronese Green), Theodotion, Chrysocolla (Malachite), and Verdigris (Acetate of Copper).

GRIFFIN. GRYPHOS. A fabulous animal usually represented with the body and legs of a lion, with the head and wings of an eagle, signifying the union of strength with agility. The



figures of Griffins were frequently used as ornaments in works of Art, the earliest instance of which we have any record is the bronze Patena which the Samians ordered to be made about B.C. 640. The GRIFFIN is employed as an emblem of vigilance, and is met with in tombs and sepulchral lamps, in significance of the act of guarding the remains of the deceased. As an attribute, it signifies the destroying power of the gods.

GRINDING OF PIGMENTS. In oil-painting the pigments are generally ground in Poppy, or Nut oil, as they dry the best, and do not deaden the colours. If these oils be not in the purest state, bright and clear, or if they be rancid or rendered impure by mixture with other oils, they will turn yellow on the painting, deaden the colour, and dry with difficulty. A good oil ought to be so dry in five or six days, that the picture can be repainted.†

GRISAILLE. (Fr.) In Grey. A style of painting employed to represent solid bodies in relief, such as friezes, mouldings, ornaments of cornices, bas-reliefs, &c., by means of grey tints. The objects represented are supposed to be white; the shadows which they project, and the lights, from those most vividly reflected to the least, are properly depicted by the various gray tints produced by the mixture of white with black pigments, or sometimes by brown. Many painters make the Frotté, or first sketch of their pictures in a brown tint, to which the term *en grisaille* is sometimes misapplied.

GROUND, OR PRIMO. The substance with which the Canvas or Panel is covered to render them fit for Painting on. Grounds are either absorbent or non-absorbent. Absorbent Grounds are

* The emerald may be taken for the standard of this colour as used in Church ornament. In Latin it is called *viridis*, and sometimes *prasinus*.

Green signifies of itself, bountifulness of God, and in moral virtues, mirth, youth, and gladness. The green field is the emblem of felicity and prosperity to perpetuity, and is the symbol of the resurrection.

† Formerly it was the custom for each master to prepare the pigments in his own studio, and the first occupation of the pupil consisted in washing and grinding them, by which much practical acquaintance with the qualities of pigments was acquired, the proper oils with which each should be ground, the composition and properties of varnishes, &c.; but since the time of the Caracci instruction has taken a higher direction, and the knowledge of this mechanical part of art has been neglected by the artist, who is content to obtain from the colourman all the material of his art ready for use. It cannot be denied that the painter is a loser by this practice. A mere glance at the list of pigments prepared for sale will serve to convince any intelligent mind that a very large proportion of them are merely "made to sell," and the tyro is confounded at the first step with the wealth of his colour-box. Besides, many of the pigments are sold in a ground state, which cannot be found in a dry state; all such are empirical compounds. A practical examination (such as grinding, &c. would ensure) of those pigments which are truly indispensable to the painter, would reduce the number so much, that the earnest and industrious artist would willingly undertake the labour of preparing them for his own use, and thereby acquire a command over his materials that would impart a certainty and force to his execution, that would fully compensate him for his pains.

prepared by mixing Chalk or Plaster into a paste with animal glue, or flour paste. The non-absorbent Grounds are covered with oil-colour; as the Canvas is usually bought ready prepared for use, the artist is seldom called upon to prepare his own Grounds, unless he wishes to experiment. Much diversity of opinion has been held respecting the proper colour of Grounds, but as they must more or less affect the colours of the various pigments applied over them, they should be selected with reference to these latter. The consideration of this important subject involves a knowledge of the principles of the method of Painting with opposite colours.* By the Old Painters Gold Grounds were used. Much of the brilliancy of the Flemish pictures is thought to be due to the employment of White Grounds.

GROUP, GROUPING. The union of several figures, or of various material objects placed in contact with each other, for the purpose of forming a single mass; such, under picturesque relations, is the motif of the formation of groups. If the action permits the characters to be dispersed, the artist endeavours to bring them together and to form groups of two, three, or of a greater number of figures, by which the view is limited, and the attention of the spectator concentrated upon the most important point. Grouping gives to the painter masses varied in extent and form, and the figures of larger size than they could be if each were depicted separately. It is necessary that the figures comprised in a group be subordinate to each other, that those which are most important in the action are also the most prominent, and which call the attention to the place which they occupy in the group by the attitude, light, development, &c. The pyramidal arrangement is considered the most favourable in grouping; the middle point, in which the spiritual significance was concentrated, is thus rendered more prominent by greater dimensions. Among the Greeks this form was used for the pediments of temples, with the figures far apart, but even the more crowded groups of later Art present this pyramidal fundamental form. In order to attain the necessary unity, the principal figure was raised in proportion to the subordinate, beyond the natural proportion. The symmetrical arrangement of the figures on the right and left, was, in the antique style, mere stiff regularity; improved Art admitted of freer alterations, and by combining the individual figures into subordinate groups, introduced more variety of interest. In the group, especially when it exceeded two figures, the statue approached the baso-relievo, inasmuch as all the figures usually stood in a vertical plane, in order to be unfolded in complete view for a particular point, and at the same time that no considerable part was left vacant, they were nevertheless not concealed by the limbs.—MULLER'S *Ancient Art and its Remains*.

GUILLOCHE. GUILLOCHIS. (Fr.) A kind of ornament composed of undulating lines, and



parallel in their contours to each other. It is sometimes met with on Plinths, Soflits, and Platebands, but only as examples of bad taste.

GUINET'S ULTRAMARINE, FRENCH ULTRAMARINE. A factitious pigment of a fine azure blue colour, offered as a useful substitute for the more costly genuine Ultramarine. It is, however, deficient in some of the good qualities of the *lapis lazuli*, but for purposes of decoration answers every purpose. It is a valuable addition to the palette, being transparent and durable both in oil and water-colours.

GUM ARABIC dissolved in water constitutes the well-known vehicle in water-colour painting—Gum-Water. It should be made of the cleanest and whitest pieces picked from the mass, and when dissolved, strained through muslin, and a small portion of white sugar-candy added to prevent its cracking or scaling when used.

GUMPTION. Syn. MAGILP.† This elegant and

* See the chapter on Grounds in HUNDERTFUND'S *Art of Painting Restored*; also the chapter on the Preparation of Grounds in MRS. MERRIFIELD'S *Ancient Practice of Oil Painting*.

† Ingenuity appears to have exhausted itself in supplying names to this panacea for imbecility. In the different treatises on painting and in the colourmen's catalogues we find it thus variously named. The list is too curious and significant to be omitted:—Magelp, Magelph, Magilp, Magyph, Magyph, Meglph, Megyph, Megyph, Macgelp, Macgelp, Macgelp, Macgelp, Macgylph, Macgylph, Macgylph, Macgylph, Macgylph, Mygilp, Mygilph, Mygilp, Mygilph, Gumption!

* See HUNDERTFUND'S *Art of Painting Restored*—its simplest and surest Principles. London, 1849.

† Our engraving exhibits a remarkably elaborate and beautiful one found in the ruins of Pompeii.

expressive name is applied to a nostrum much in request by painters in search of the supposed "lost medium" of the old masters, and to which they ascribe their unapproachable excellence. Notwithstanding the favour with which this compound is regarded, it has never been known to accomplish the desired object; nor can any rational mind be deceived into the delusion that it was any such trifle as a Medium that could impart those fruits which are due only to genius and well-directed industry. The old masters were not mere painters: they were, for the most part, men possessing highly cultivated minds, and truly devout; who would have achieved greatness in any other vocation. The formula for preparing this Medium, gives a mixture of drying linseed oil and mastic varnish, which *gelatinises*; or simple linseed oil and sugar of lead.

GYMNASTICS. Gymnastics constituted that phase of Grecian Life which was most completely reflected in Art on account of the natural affinity in which it stood to sculpture. The most perfect transference of Gymnastic forms to the materials of the plastic Art, that grove of brazen statues of victors in the temple courts of Olympia and Pytho, are indeed lost to us, and only a few excellent remains of the kind are left; however, from the marble copies, reliefs, vase paintings, and gems, a very complete cycle of representations can still be composed, and these also certainly enable us to penetrate deeper than has hitherto been done into the *Gymnasia*, or methods and artifices of the ancient corporeal exercises. Short curling hair, robust limbs, a powerful development of form, and comparatively small heads, characterise the entire class of figures; the bruised ears and prominent muscles distinguish in particular the boxers and pancratiasts. It was a leading aim with ancient Art to represent with perfect truth the particular form of body and characteristic motions belonging to the different kinds of combat, and these were also indicated in the statues erected in honour of the Victors; but the *ATHLETES* were also sculptured as frequently in actions which were common to all, such as the anointing the body, praying for victory, encircling the head with the victorious fillet, and very frequently in quite a simple and tranquilly firm posture. These statues, which some time ago often received false names (for example, *Genius praestes*), for the most part held perhaps garlands in their hands; palms also served, as in *Hermes*, to point out their significance. Amidst the numerous figures which appear, particularly in vase paintings, as superintendents of the exercises, we may chiefly expect to find the *Alipia* or teachers of Gymnastics, whose fame was intimately bound up with those of their pupils.

GYPSUM. PLASTER OF PARIS. A sulphate of lime, found in large quantities at Montmartre, near Paris. It is extensively employed in the Arts for making moulds, taking casts, &c. It is rendered much harder by the addition of a small portion of *Silicate of Potash*, or soluble glass.

HABIT, MONASTIC. The different monastic orders are distinguished by the colours peculiar to each, the knowledge of which is important to the artist. The Benedictines wore black, the Dominicans black mantles over white tunics. Black was also worn by the Augustines, the Servites, the Oratorians, and the Jesuits. White over black was worn by the Carmelites and the Præmonstratensians. White is worn by the Cistercians, the Port Royalists, the Trappists, the Trinitarians, and the Camaldolesi. The original colour of the Franciscans was grey; the reformed Franciscans wore the dark brown tunic.*

HAIR. Among the ancients, from the earliest times, the Hair of the head was an object of especial care and attention. Among the Greeks it, at first, was worn long by adults; boys, especially those of Sparta, until the age of puberty, wore their Hair cropped close. At a later period, it was customary for men to wear their Hair cut short. The Athenian custom was the opposite of the Spartan; the Hair was worn long in childhood and cut upon arriving at manhood. The cutting of the Hair was an act of solemnity, and performed with many ceremonies. In works of Art the *Ephebi*, (youth who had attained the age of 18,) and the *Athletæ* are always represented with short Hair. Among the females it was the custom to confine the Hair with a band, or with net-work, sometimes richly ornamented with gold and other metals, examples of which are seen in the paintings found at Pompeii. In other representations we find the Hair inclosed in a kind of bag, made of various textile materials. The colour most prized was blonde, although black was the most common. In times of mourning the Hair was cut short.

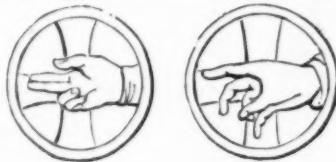
* See MRS. JAMESON'S *Legends of the Monastic Orders*.

HALBERT, (ALLE-BARTE, Germ.) Cleave-all. A weapon formerly much used by soldiers, which consisted of a pole about five feet in length, sur-



mounted by a head of steel, partly crescent-shaped. It is first mentioned in the reign of Edward IV., but the pole-axe was in use long prior to that period.*

HAND. In Christian Art a Hand is the indication of a holy person or thing, and frequently occurs in pictures representing martyrdoms, as extended from a cloud over a saint. A hand in the act of benediction is frequently met with in early Christian Art, and generally represents the Almighty Father. Previous to the twelfth century, the Supreme was always represented by a hand extended from a cloud, sometimes open, with rays



proceeding from the fingers, but generally in the act of benediction,† viz., with two fingers raised and the rest open. The Hands of our Saviour pierced, were frequently represented in sculpture and painting. The wound on the right hand is termed in old devotional books the *Well of Mercy*, and that on the left the *Well of Grace*‡

HANDLING is the manner of execution by which the artist produces *FINISH*; it is the method of manipulation peculiar to each artist in the use of his pencil. The handling, or execution, of Rubens differs greatly from that of Rembrandt, or Teniers, or Guido, and it should differ with the same artist according to the size, style, and treatment of the subject; still a broad and free method of handling is not incompatible with extreme delicacy.

HAQUETON, ACKETON. In armour, a quilted tunic or under garment of buckskin wadded with cotton, worn as defences by those who could not afford Hauberks, and by persons of distinction to protect the body from the pressure of steel harness, and sometimes by them in lieu of it; it was ornamented by being stitched with silk and gold thread.

HARMONY. The principal means of producing *EFFECT* in works of art. It consists in the unity, connexion, similarity, and agreement of one part with another, under the relations of Form, Light, and Colour. A perfect representation of the Form of an object in nature is not sufficient; it must be in a good state of light and shade and colour before any drawing be made of it; and should it not be presented in that state, the deficiency must be supplied by the artist, according to his

* Our cut exhibits two of the many forms, ornamental and otherwise, adopted for the halbert. Fig. 1 is a plain halbert of the time of Henry VII. Fig. 2 an ornamented halbert of the time of Henry II. of France.

† The representation of the divine benediction is not the same with the Greek as with the Latin Church, nevertheless, we can easily discover the thought concealed under this double symbolic form. In the Latin Church the index and the middle fingers are extended, the two others are bent and shut against the palm of the hand; thus is indicated the three august persons of the Trinity, (Fig. 1.) The Greeks extend the index, bend the middle, crossing the thumb upon the ring finger, and bend the little finger, thus forming the four letters of the Greek alphabet which compose the monogram of Jesus Christ. The index finger represents the I, iota, the middle the ancient sigma, C, the ring and the thumb, the chi, X, finally, the little finger, the sigma Z—IXCZ (Fig. 2.)

‡ Pugin's *Glossary of Ecclesiastical Ornament and Costume*

intuitive knowledge, or that which he may have acquired through study and practice. **HARMONY** proceeds from a succession of the same forms in different degrees of distinctness; every line is in harmony with another when it runs parallel with it, whether it is a straight or a whole line; the harshness of isolated forms may be reduced and harmonised with the whole, by their being hinted at, or faintly repeated in various parts of the picture. **HARMONY OF CHIAROSCURO** is where the lights and shades are of the same degree of strength throughout. **HARMONY OF COLOUR** is produced by judicious contrast of colours, and there is a sameness of tints throughout a whole picture.

HARNESS. A term applied to armour, or any defensive equipment.

HARP. An instrument of the highest antiquity; it is seen on the wall paintings of Egyptian tombs,* and on ancient Greek monuments. The



harp was sometimes much higher than the stature of the performer, and was placed on the ground. The trigonum, of triangular form, was held like the lyre in the hands of the musician. The number of strings to the harp varied; those of the Parthians and Troglodytæ had but four; those of the Egyptians from four to twenty-eight. In Christian Art a harp is the attribute of King David, and of St. Cecilia.

HART OR HIND. In Christian Art the emblem of Solitude and purity of life, and the Attribute of St. Hubert, St. Julian, and St. Eustace. It was also the type of piety and religious aspiration.†

HASTA. A short spear borne by the Roman soldiery. Its form and use may be seen in our cut, which is copied from a bas-relief on the Antonine Column, Rome.

HATCHING. The laying on the strokes of the crayon or graver in parallel lines, at angles more or less acute, according to the degree of shadow. It is also used to produce some of the shadows in Fresco-painting; and in *MINIATURE* it is very effective when well executed.

HATS. Coverings for the Head and Feet have probably undergone more diversity of shape than any other portion of our apparel, and have more especially determined the varying costume of different nations. In Antiquity, Hats did not belong to the ordinary costume of life in cities; they denote rural, equestrian, and sometimes warlike occupations, as the *zuvæ*, which in Boetia bore the form of a fir cone; in Thessalia rather that of an umbrella; the *Arcadian Hat*, with its very large flat brim; the *Petasis*, especially worn by horsemen and ephebi with the Chlamys, in the form of an umbellated flower reversed (Fig. 2); the *CAUSIA*,‡

* Our cut is a copy of the painting in the famous tomb of Thebes, described by Bruce, and engraved by Rosellini.

† "Like as a hart panteth after the water-brooks, so panteth my soul for Thee, O God."—Psalm xlii.

‡ The felt hats lately introduced, and, as we are gratified to perceive, likely to be generally adopted, are identical in form and material with the *CAUSIA*. This kind of head-piece has everything to recommend it,—material, form, and colour,—and moreover, it is classic and picturesque. It is truly melancholy to reflect upon the singular tyranny that for two generations has inflicted upon an intelligent people so unsightly, uncomfortable, and altogether unsuitable a covering for the 'seat of thought' as the modern hat. It has, in fact, nothing to

which had a very low crown, and belonged to the Macedonian, Ætolian, Illyrian, and also, perhaps Thessalian costume. We may also mention the semi-oval sailor's bonnet, to which was given a very significant interpretation in Samothrace; the Phrygian Cap (Fig. 1), is not unfrequently met with in Greek Art, in its simpler as well as more complex form. Coverings for the head and feet most especially determined the varying national costume, to trace the shades of which must be of importance for the more accurate determination of heroic figures. Hoods are a most ancient covering for the head, and far more useful and convenient than the modern fashion of Hats, which present a cumbrous, useless elevation, and leave the ears and neck completely exposed.

HAUBERGEON. In armour a garment worn over the quilted Gambeson or Haqueton, and under the Jupon.

HAUBERK (HALBERCUM, Lat.) In armour, a tunic of ringed mail, with wide sleeves reaching a little below the elbow, and descending below the knees; being cut up before and behind a little way, for convenience in riding, it had the appearance of terminating in short trousers. It was introduced in the twelfth century, and is supposed to have been introduced from Germany. Hauberk is the name given to this vestment by the Normans, signifying a protection for the throat, but the term could only have been appropriate when the capuchin or cowl formed a component part of it.*

HEAD. In Christian Art, the custom of introducing heads of sacred personages within circles and quatre-foils is very ancient and significant. We find them frequently enamelled on early shrines, also in the knops and feet of Chalices. Sometimes the head of our Lord alone is represented in the centre of a processional cross, within a circle which forms the NIMBUS.†

HEART. In Christian Art the attribute of St. Therese and other saints; it is sometimes placed in glory above the head of many saints. The flaming heart is a symbol of charity: it is an attribute of St. Augustine, denoting his fervent piety.

HEIGHTEN. To heighten a tint, is to make it lighter and more prominent by means of touches of light opaque colour, which reflects the light.

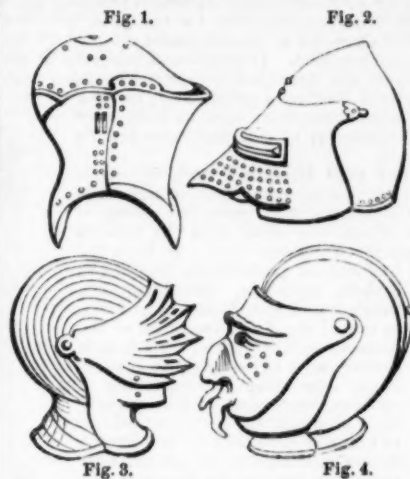
HELMET (GALEA, Lat.) This defensive protection for the head was originally made of leather, and afterwards strengthened and ornamented by the addition of bronze and other metals, until finally it was constructed entirely of metal, lined with felt or sponge. The form of the Helmet varied from a simple skull-cap, to that surmounted with a lofty ridge and crest, or plume. The Crest was frequently made of horse-hair; sometimes the helmet had two and even three crests. The appendages to the Helmet proper were the Cheek-pieces, and the beaver or visor, this latter barred

recommend it; very little rough usage renders it shabby; rain spoils it; in crowded assemblies it is an incumbrance, always in the way, and a source of anxiety and annoyance to the wearer, while for artistic purposes it has to be studiously avoided. What can a painter or a sculptor make of a hat?

* See MEYER'S *Critical Enquiry into Ancient Arms and Armour*; FAIRHOLT'S *Costume in England*; PLANCHÉ'S *History of British Costume*. The engraving is copied from the Bayeux tapestry, and represents a warrior of the time of William the Conqueror.

† As the head is the seat of intelligence it has always been considered among Christians of far greater importance than the rest of the body. According to Durandus the latter may be buried anywhere, but the former only in a consecrated place, hence the custom of making RELIQUARIES under the form of heads and busts, and the frequent introduction of heads with their distinctive coverings, in Christian decoration and sculpture. See PUGN'S *Glossary of Ecclesiastical Ornament and Costume*.

or perforated; of this kind are the helmets usually worn by the gladiators.*



HEN AND CHICKENS. As an emblem of God's providence this subject is often introduced in old sculptures in ecclesiastical edifices.

HERALDIC CREST. Some device worn erect upon the helmet; it always rises from either a coronet, cap of maintenance, or wreath, and when represented without the helmet, may thus be distinguished from a badge, which has no such accompaniment.†

HERMÆ (Gr.) TERMINI, Rom. Busts, usually of the god Hermes, affixed to a quadrangular stone pillar, diminishing towards the base, and of height similar to that of man. They were set up to mark the boundaries of lands, at the junction of roads, at the corners of streets, and in other prominent places. Among the Romans, Hermæ of all kinds were in great request for the decoration of their houses and villas; they used them as posts for ornamental railing to a garden. The Hermæ was the result of the first attempts at artistic development

of the blocks of stone and wood, by which, in the earliest period of idol-worship, all the divinities were represented, simply by adding to them a head, in the features of which the characteristics of the God were supposed to be expressed; and afterwards other members of the body were added, at first with a symbolical meaning. The Phallus, the personification of the reproductive powers of nature, formed an essential part of the symbol. A pointed beard belonged originally to the Hermæ, and a mantle was frequently hung over the shoulders.‡ At first the legs and arms were altogether wanting, and in place of the arms, there were after projections to hang garlands upon. Afterwards the whole torso was placed upon the quadrangular pillar, and finally the pillar itself was sometimes chiselled to represent the separation of the legs. Sometimes the head was double, triple, or even fourfold. Many statues of other deities were of the same form as the Hermæ, and frequently the bust represented no deity at all, but the portrait of a man.

HEROIC. This term applied to the human figure designates a stature above that of common life, but not so large as the GIGANTIC or COLOSSAL.

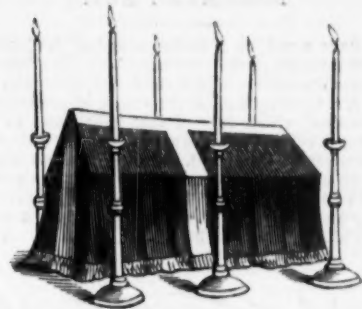
HERSE. A frame of light wood-work covered with cloth (PALL), and ornamented with banners and lights, set up over a corpse in funeral solemnities.

* A few of the more remarkable forms of the helmet may be seen in our group. Fig. 1 is a helmet of the time of Henry VII. Fig. 2 the singularly-shaped helmet of the reign of Richard II. Fig. 3 a German helmet of the middle of the fifteenth century. Fig. 4 the close helmet, termed a Bourgoisnot, of the same period.

† Our engraving represents the crest surmounting the helmet of Gunther, king of the Romans, from his effigy in Frankfurt Cathedral (fourteenth century).

‡ Our cut is copied from one in the British Museum.

ities. Herse of metal, iron, and brass are met with on sepulchral monuments, there is one in the



Beauchamp Chapel, at Warwick, over the effigy of Richard, Earl of Warwick.

HEXAGON. In Christian Art, a six-sided figure, mystically signifying the attributes of God, —glory, power, majesty, wisdom, blessing, and honour.

HILT. The handle of a sword, made of various materials, such as ivory, wood, gold, or silver, and



inlaid with precious stones, upon which the ancients usually bestowed considerable talent.*

HIMATION. In Grecian costume, was a large square garment generally drawn round from the left arm which held it fast, across the back, and then over the right arm, or else through beneath it, towards the left arm. The good breeding of the free-born, and the manifold characters of life were recognised

still more than in the girding of the Chiton, by the mode of wearing the Himation. The Himation of women had, in general, the same form as that worn by men; a common use, therefore, might have existed. The mode of wearing it likewise followed mostly the same fundamental rules; only the envelopment was generally more complete, and the arrangement of the folds richer. The Roman toga was an Etruscan form of the Himation, which gradually received among the Romans an ampler and more solemn, but also clumsier development; destined at the beginning for appearance in public life, it lost therewith its significance, and was forced to make way for more convenient Grecian apparel of all kinds, but which have little significance in Art. The Toga was distinguished from the Himation by its semi-circular shape, and its greater length, which caused its ends to fall on both sides down to the ground in considerable masses.

HIPPOCAMPUS. A fabulous monster composed of the head and fore-quarters of a horse attached to the tail of a dolphin, or other fish; it



is seen in Pompeian paintings attached to the marine chariot of Neptune.

* The Cut represents an ornamental Roman dagger, from Montfaucon's great work.

COTTINGHAM'S MUSEUM OF
MEDIÆVAL ART.

We have noted, on a former occasion, the interest which attaches to the very large and extensive collections illustrative of Mediæval Art, formed by the late Mr. Cottingham, in the course of professional avocations which carried that gentleman to the principal edifices in our own country, as well as to those upon the Continent. With great perseverance, and an equally large amount of zeal for the fine works he visited, he gradually secured for his own study and reference, a series of casts from these gems of Art, available for his use at home. They



have been judiciously chosen for practical purposes, and form the most ample and varied series of specimens of mediæval architecture brought together by a professional man.

It was not, however, to architecture alone that Mr. Cottingham devoted his attention; in furniture, in metal work, and in various miscellaneous articles, his collection is rich and embraces many that are



remarkable for their variety and beauty. Of these our present page presents examples in the CRADLE, of Flemish workmanship, very richly

carved in oak, and gilt, and which may be safely dated back to the latter part of the fifteenth century; and the CABINET, a very elaborate example of open work tracery, remarkable for the good taste and varied character of the ornament adopted by the antique fabricant. In panel-work particularly, the fancy of the Art-manufacturer of the olden time displayed itself most abundantly; and the collection throughout contains many very fine specimens of this particular branch of Art.

The most important work in wood-carving possessed by Mr. Cottingham is the highly-enriched pannelled ceiling of oak, which was taken from the Council Chamber of Crosby Hall. It is in the best state of preservation, and has its corbels, spandrels, pendants, &c., painted and gilt, being remarkable as one of the finest examples of the domestic architecture of the fifteenth century now remaining; it is peculiarly interesting as conveying a striking impression of the splendid style in which the merchant princes of that day were lodged. The chapel, formerly attached to the hospital, near the tower founded by Queen Catherine, has also furnished its quota of curious details.

The architectural student will find much food for study and reflection in the large number of decorative works ranging from the Norman period to the Elizabethan, comprising every variety of capitals, bosses, finials, corbels, and other details, well calculated to assist the architect in com-

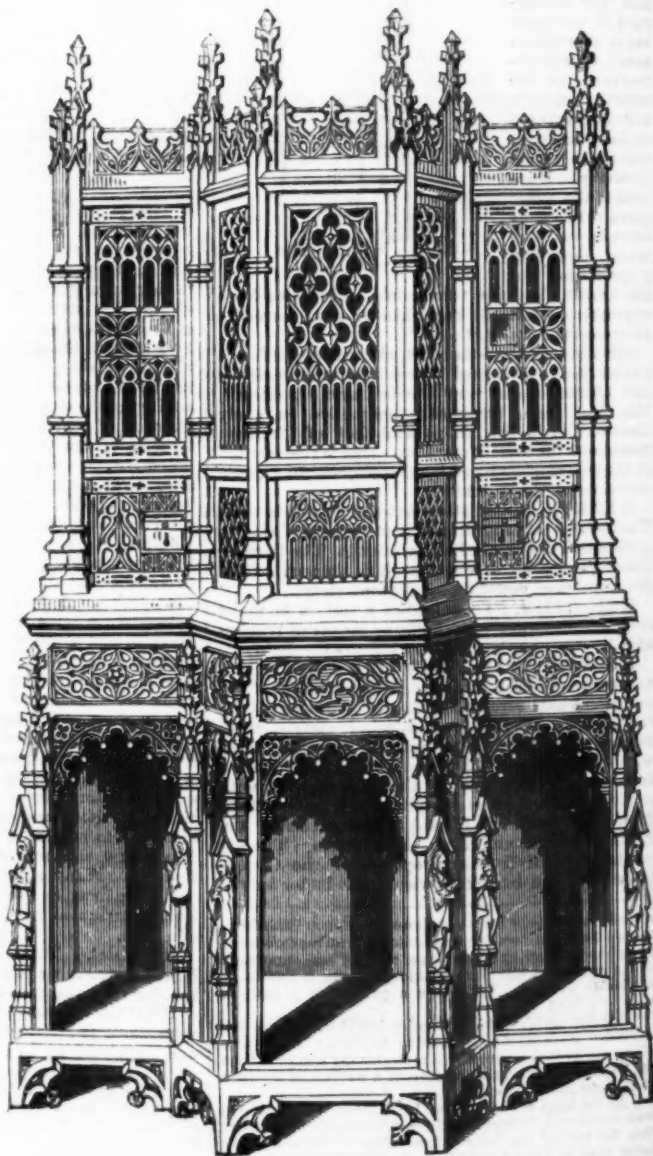
posing new designs, or to guide the workmen in carrying out their Art with appropriate character and feeling. Our first column exhibits two quaint pieces of sculpture; the upper one representing an angel playing on a dulcimer, with the plectrum, which he holds in his right hand. This is one of a series of twenty-four medallions which ornament the soffits of the middle range of windows in the north transept of Westminster Abbey, and were probably intended to represent the angelic host praising the Almighty. From the Chapel of Henry VII., in the same building, is obtained the figure of St. Anne teaching the Virgin, which is a good example of the peculiar taste of the fifteenth century.

Altogether, this collection embraces as much variety and interest as many years' extensive research could obtain; and it is a store-house for the archaeologist, the ecclesiologist, and the antiquarian student, which is without a rival in London. It would be advisable that so large and important a gathering of curious and rare examples should be kept intact, and steps have already been taken to secure the collection for the public use; should that, however, not become practical, it is the intention of the present proprietor to submit the whole to the chances of auction in the spring of the present year. A catalogue has been prepared under the able superintendence of H. Shaw, Esq., F.S.A., and is enriched with cuts from that gentleman's drawings, from which we obtain these we now introduce. The collection is well worth a visit, it is not a mere show of curiosities, but an

instructive museum, such only as a man of ability and taste could form in a long series of years; and we cannot but hope that the specimens thus accumulated—more than thirty thousand in number—may be kept together, and made as useful to the student and the public in general as the most liberal-minded collector could wish. It is a sad



thing to find the gatherings of a life scattered at its close, particularly when long experience has helped to form a collection, each item of which



illustrates the other. We shall rejoice to know that any assistance we render, to direct public attention to so interesting a matter, has been successful.

BOYDELL'S SHAKSPEARE.

ABOUT three years since our attention was directed, through a correspondent at New York, to a plan then in agitation for re-issuing in that city engravings of the "Shakspeare Gallery," from the restored plates originally published by the late Alderman Boydell. We related the history of these plates from their commencement to their ultimate dispersion, for little more than the value of so much old copper, when the late firm of Moon, Boys, and Graves, of London, dissolved partnership. We thought that the remarks then made would have proved sufficient to disabuse the minds of the American public of any idea entertained that this costly work was about to be circulated among them in all its pristine glory; but we were mistaken; for our attention is once more directed to the subject by a correspondent at Richmond, Virginia, in the United States, who has kindly forwarded some of the newspapers published there to inform us how the matter is still progressing.

It seems that a Mr. Macomber, armed with a certificate as to the beauty of these resuscitated "old brasses," or rather coppers, signed by a number of highly respectable persons of New York, is travelling through the country delivering lectures on our immortal bard, exhibiting the restored engravings, and, where he can, procuring subscriptions to the publication. According to the *Richmond Enquirer*, we find the re-manufacturing of the plates has been after the following fashion:—

"Nearly ten years ago they were sent to the United States, with the intention of printing an edition of the work therefrom. That part of the project entirely failed, for they were so worn as to be useless for that purpose. After many ineffectual attempts, on the part of the agent, to get them published, they were, after considerable negotiation, purchased by the present owner. After keeping them more than six years, Dr. Spooner, of New York, was fortunate enough to obtain the services of George Parker, an English line and stipple engraver, and who had served his time with Robert Thew.

"Thew" (as may be seen by reference to the plates) engraved a number of the plates, and was employed by Boydell to superintend the engraving of the entire work. With the assistance of Parker, and thirteen engravers under him, the work of re-cutting the plates has been prosecuted by the proprietors for nearly three years, and within twenty months more will be completed, at an estimated cost of 47,000 dollars—more than half of which has already been expended.

"The plates are to be taken back to England, and the work re-published there. Ten thousand pounds sterling have been refused for the copper-plates, since it was ascertained fully that they can be restored to their original beauty. The number of plates, 100, are issued in fifty parts. Weight of copper in the plates 3,780 pounds of Norway copper, the finest in the world for engravers' use. There is no duty upon the plates when re-exported to England, as they were executed in London."

The sum originally expended by Alderman Boydell on the production of these plates was undoubtedly very large, but nothing near a quarter of the sum which it is reported they cost him, namely, a million of money; in fact, the statement is so absurd, as to carry with it its own refutation. "I have laid out," he once wrote in a letter which was read before the House of Commons, "in promoting the commerce of the Fine Arts in this country, above 350,000*l.*;" but this included the entire cost of all his various publications, amounting to upwards of 4400 engraved plates; some idea may thus be formed of the comparatively small sum expended on the "Shakspeare Gallery" of 170 plates, although it must be allowed that this was, perhaps, the most costly work he produced.

There is no doubt of the plates having found their way to America; neither is there any reason for disbelieving that Dr. Spooner and his partners in the speculation may have expended 47,000 dollars in the work of restoration: if it be so, it is greatly to be lamented that so large a sum should have been devoted to such a purpose; for unless we mistake the capacity of the American public to estimate works of Art, the speculation will prove profitless. We see by the above extract that the plates are to be printed and re-published here, where they will unquestionably meet with little success; for the original work may be purchased at a very insignificant cost,—far less, we presume, than Dr. Spooner can afford to sell his new edition at. It must not be forgotten that when Boydell first issued them the taste of the British public was but half educated, and that engravings of a secondary character, such as, with two or three exceptions, these unquestionably are, satisfied the purchasers

of them; but this is not the case now: and even supposing that the engravers who have been working upon them should succeed in their object beyond our reasonable expectation, we venture to predict that not a hundred copies would be sold in Great Britain at half-a-crown a plate.

It is no part of our duty to discourage the propagation of meritorious works of Art, but it is our duty to watch over the interests of the public, and to prevent any imposition upon them, either in this country or elsewhere, by fraudulent speculators. We do not purpose to class Dr. Spooner and his coadjutors in this category: our observations are intended as hints to the American patrons of Art—in England they are needless, so far as this subject is concerned—not to be too sanguine in their expectations of acquiring a really valuable publication at a cost which may prove, as Dr. Franklin says, that they have "paid too dearly for their whistle."

OBITUARY.

MR. ANDREW WILSON, A.R.S.A.

ALTHOUGH upwards of two years have elapsed since the death of this eminent painter, no record of him has hitherto appeared in our Journal. His talents and his practice were, however, of too remarkable a character to be passed over; and having been favoured by one who knew him intimately with the following biographical sketch, we need offer no apology for introducing it.

Mr. Wilson was born in Edinburgh in the year 1780; he was of a respectable family, whose strong prelatinal opinions and adherence to the Stuart cause had not mended their fortunes, and he inherited little from his relations beyond a few trifling memorials of the prince whom they had endeavoured to serve. At an early age he showed a predilection for painting, and was placed in the school of Mr. Nasmyth, the eminent landscape-painter. At seventeen he became a student in the Royal Academy of London, and towards the close of the last century, undeterred by the danger of the attempt, he embarked for Italy; and after running the gauntlet and escaping from the fire of Spanish gun-boats at Gibraltar, he landed at Leghorn, and proceeded to Rome, the first student from this country who had made his appearance there during an interval of six years.

In the society of Mr. Champenown, a gentleman of fortune, and collector of works of Art, and in that of the well-known and estimable artist, Mr. James Irving, he made the tour of, and became intimate with, the collections and monuments of the Eternal City, then possessing gems of Art now removed to other places. Mr. Wilson also visited, upon sketching expeditions, the most remarkable sites in the vicinity of Rome, and, subsequently, Naples, where he attentively studied the works of Art in the Museum and in Pompeii; and from the notes which he has left, it is evident that his researches into ancient methods of painting were minute and highly creditable to so young a student. He at this time laid the foundation for that judgment in ancient Art, for which he afterwards became eminent.

Mr. Wilson returned to London, and was induced to visit Italy again in 1803, for the purchase of pictures by the old masters. After a series of adventures, arising from the renewal of the war, the account of which would fill a volume, and, after the endurance of much hardship and privation, he reached Genoa and obtained the protection of the American Consul, passing as an American. During his residence in Genoa he purchased fifty-four pictures, amongst which was that of "Moses and the brazen Serpent," by Rubens, now in the National Gallery, for which he paid to the Signor Lorenzo Marana the sum of 17,500 *livres*.

Mr. Wilson was elected, during his stay of three years in Genoa, a member of the Ligurian Academy of Arts, and was, upon one occasion, called upon as a member, to wait upon Napoleon Buonaparte. When the French leader paused to examine his picture, an artist who bore him no good will, said that it was the work of an Englishman; Napoleon divined his motive and purpose, and turning sternly to the malicious academician, exclaimed, "*Le talent n'a pas de pays*," and resumed his examination of the pictures.

In 1806, Mr. Wilson made his way home through Germany, and his purchases arrived also in safety. He exhibited in the Royal Academy at intervals, and became a leader in that powerful style of water-colour painting for which the English School is so deservedly celebrated. In 1808, Mr. Wilson married, and subsequently accepted one of the Professorships in the Royal Military College, at Sandhurst; he resigned his appointment after a

time, and returned to Scotland, and became Master of the Trustees' Academy, a post he held for some years, during which time he was the instructor and warm friend of a number of young men who have since done much honour to Scottish Art. Guided by Mr. Wilson's knowledge and taste, the Board of Manufacturers extended their collection of casts, which is now one of the finest in the kingdom. As Manager of the Royal Institution, he was employed to purchase the collection of engravings now preserved in their galleries. On all subjects connected with the collection of works of Art, and the promotion of taste, Mr. Wilson was consulted, and he formed a circle of friends including the noblest and most eminent men in Scotland. During this portion of his active and useful career, he exhibited annually in Edinburgh, his admirable pictures finding a ready sale; his thoughts, however, turned constantly towards Italy, and a small accession of fortune placed him in a position to carry out his views. In 1826, he again returned to Italy, accompanied by his wife and children, and lived alternately at Rome, Florence, and Genoa. During his residence in these places he painted many admirable pictures; few of these, however, found their way to our exhibitions, as they were readily purchased in Italy by every class of buyers, from the Sovereign downwards. He was also much consulted by collectors of old pictures and other works of Art, and the galleries of the late Sir Robert Peel, the Earl of Pembroke, the Earl of Hopeton, Sir Joseph Hawley, Sir John Sebright, Sir Archibald Campbell, and others, were enriched by his purchases, chiefly made in Genoa, from which city he exported to Great Britain no less than twenty-seven fine specimens of Vandyke. He also formed, for a singularly moderate sum of money, the interesting collection in Edinburgh, which is in future to occupy the National Gallery of Scotland.

Mr. Wilson's society, during his long sojourn in Italy, was frequented by all who felt an interest in Art, and who sought for information regarding its monuments. His long experience and retentive memory, enabled him to afford such, and he had a particular pleasure in communicating the results of his observation and experience to the young artists who frequented his studio, and who were also welcomed as visitors in his hospitable mansion. The circumstance upon which he ever after dwelt with most pleasure, was the visit of Sir David Wilkie, who, immediately upon his arrival in the Eternal City, proceeded to the house of his old friend. The two Scottish artists of congenial tastes visited the Vatican and other galleries together, and after Sir David left Rome, they maintained, for a considerable period, an interesting correspondence. In one of Sir David's letters from Spain occurs the following postscript from Mr. Washington Irving, addressed to Mr. Wilson:—

MADRID, Dec. 24th, 1827.

MY DEAR SIR.—Having been employed by our mutual friend, Mr. Wilkie, to copy the above, I cannot let the opportunity pass unimproved of speaking a word in my own name, and to call to your mind the pleasant hours we occasionally passed together many years since. Let me express, my dear Sir, my great pleasure in thus renewing, after so long an interval, our acquaintance. You, of course, if you can recollect anything of me, can only remember me as a raw, inexperienced youngster, while you were already a man, valuable for information, acquisitions, and weight of character. With great regard, my dear Sir, believe me, truly yours,

WASHINGTON IRVING.

Desirous of seeing England once more, and of judging of the progress which had been made in Art, Mr. Wilson left Genoa for London in 1847, and, after a residence of some months in the metropolis, where he met with a kind and hearty welcome from a number of friends, he proceeded to Edinburgh. His health was at this time giving way, and he was unable to accept an invitation to dine with the Royal Scottish Academy, the members of which wished to take this mode of expressing their regard for their veteran father in Art.

Whilst preparing for his return to his family, he was struck with paralysis, and died upon the 27th of November, 1848. The members of the Royal Scottish Academy attended his body to the grave.

Mr. Wilson's pictures were remarkable for their correct and elegant drawing, for their classic forms and arrangement, for the success with which he rendered the pearly tints of daylight, and the golden splendours of sunset, so as to obtain for him in Italy the epithet of the Scottish Claude. The manliness of his handling may also be alluded to; there was no shrinking from difficult forms, but every object introduced into his pictures was evidently thoroughly understood, and he evinced in all his works his thorough comprehension of the resources of his Art; his name holds a first place in the annals of Scottish Art as a promoter of its progress, and as an artist of high powers.

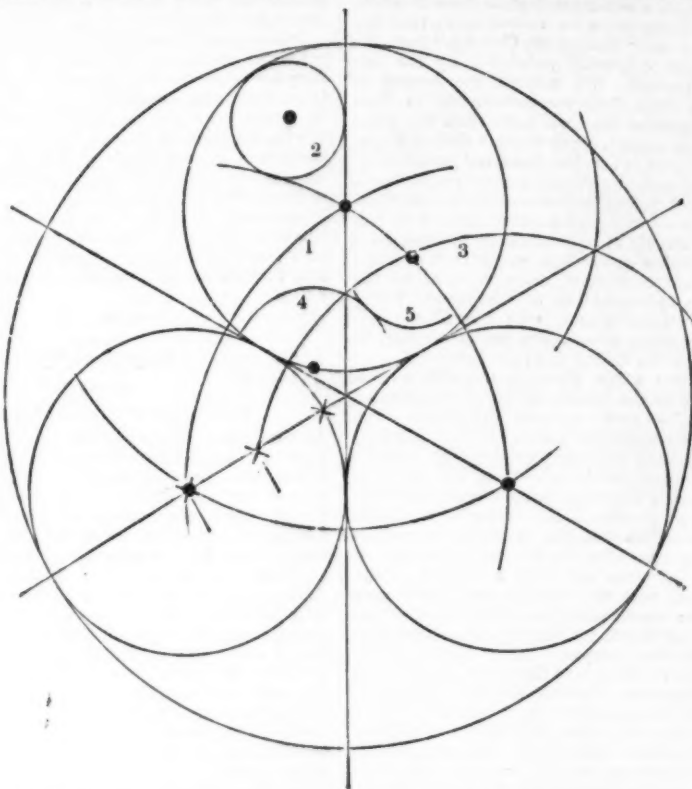
GEOMETRIC TRACERY.*

THE origin of Gothic architecture has exhausted the speculation and eluded the investigation of Europe. Warburton believed that the o'erarching avenue was the prototype of aisles. Murphy that pyramids were the origin of spires. Sir James Hall that interlaced wicker work gave rise to the Gothic style in all its leading forms, groined roofs, and fanciful tracery. Milner considers it to have been suggested by the intersection of circular arches in blank arcades. Not less dissimilar are the opinions of those who would determine the country in which it first arose. Mr. Hope is in favour of Germany; Wetter of France; others, with whom we concur, are of opinion the pointed arch is the scientific application in all that constitutes Gothic architecture, of a hint derived from the East, enlarged and perfected by the active genius of the West. It is certain, pointed arches have been traced as architecturally employed since the time of Justinian; and that in such Italian towns as were more immediately connected with the East, the style appears as imitative and derived. Let it be remembered the East and West were reciprocally brought in contact; and that these, at one period, adverse streams of civilisation finally flowed together over Europe upon the revival of letters. It was through the Arabs that, with other sciences, the study of Geometry was renewed, and precisely at that period when its application gave new powers of expressing architectural form. Among the Hindoos, according to Colebrooke, Geometry was much advanced between the seventh and twelfth centuries. The writings of Euclid continued to be the Geometrical standard as long as the Greek language was cultivated. The books edited by Boethius were the current text until his works were brought again before the students through the Arabs. About 1150, Euclid was translated into Latin by Athelard of Bath. Now, if we connect with this the necessity of a new form of church architecture suited to the Christian ritual, the early adoption of an expressive symbolism, the adaptation of the lofty receding aisle, the expansive choir, and deep recessed altar forming the solemn close to the scene, to all the requisites of the Christian church, we shall readily perceive how the pointed arch at once offered facilities for the creation of a style which blends grace with strength, breadth of light with solemn shade, grandeur of elevation with extended lines of progressive beauty. We cannot doubt that Gothic architecture is not of Geometric creation in all its leading members, or that its tracery is not of similar scientific origin. Its characteristics are the finely formed arch, varied by being struck from different centres, the windows ramifying into rich tracery arising out of intersecting curves. York Chapter House distinctly shows the progress of the most complex Geometrical design. Now if this be so, it follows, the right application of this principle will renew fresh forms of endless variety, according as these are applied by the genius or knowledge of the artist. Accordingly, in Mr. Billings' work, "The Power of Form applied to Geometric Tracery," exhibits at once no less than one hundred designs, equally original as beautiful, resulting from one diagram. Upon the importance of this it is not necessary to advance much proof. The architects of the middle ages, sure of their powers, were inventive, daring, innovating. At the present time design is, for the most part, retrospective, imitative, reviving forms or varying them rather by combinations of the imagination than through the application of any known scientific process.

"The more," says Mr. Billings, "we examine the powers of design developed by the aid of fixed diagrams or foundations, the more absurd does it appear, that ever since the revival of Gothic architecture, we should have gone on for ever copying, taking it for granted as a preliminary that all possible combinations were exhibited in the works of our predecessors; considering, in short, that the mine was exhausted, that the works completed some hundreds of years since were a finality, when, in fact, and notwithstanding all that the ancient architects accomplished in the field of decorative design, they scarcely explored its boundary, while the vast and unlimited space lying beyond is still untrodden. So great indeed is the power of this mechanical field of Art, and so simple its cultivation, that it is absolutely easier to produce new combinations than to copy old ones. . . . Every eye admires the wonderfully elaborated screen-work, the gorgeous windows of airy tracery (whose fragile

appearance would almost seem to contradict an existence of centuries), the intricate network enveloping many of the magnificent towers of the continental cathedrals, and in some cases those of

our own land; and why should we not inherit the spirit which animated their architects? There is no mystery about the matter, for all are designed upon the most simple of Geometric laws, as palpable



now as they were of old. Should we not therefore be permitted to make use of these laws, when it is known that combinations innumerable may be produced? Shall our original designs not be allowed to stand on their own merits side by side with the

emanations of our forefathers?"

This is the writing of both truth and genius; and rightly developed, is calculated, with a deep admiration of what antiquity has produced, to rival its spirit, not by servile copyism, but by



the progression of powers equally original, equally impressive, and of beauty unlimited in their application.

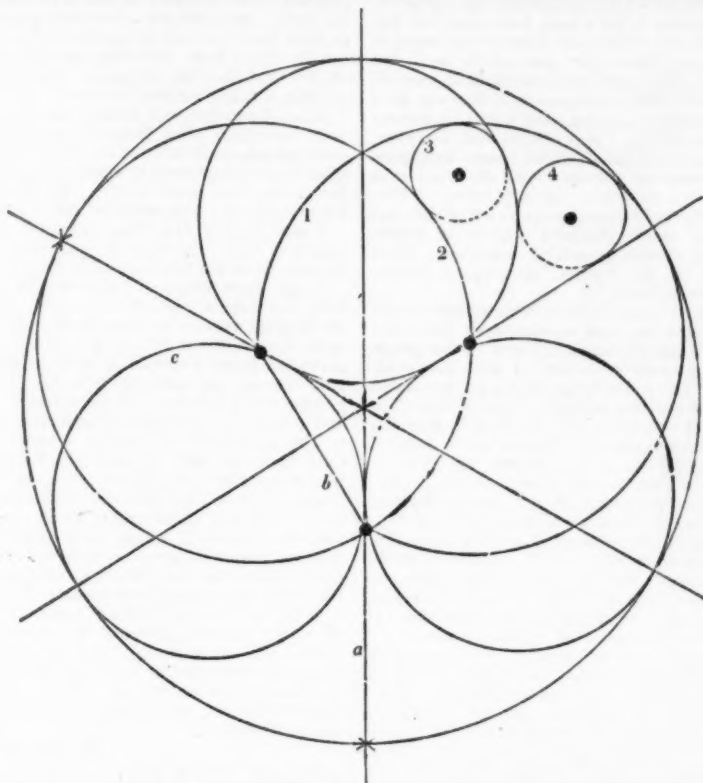
We quote the following as corroborative of our introductory sketch. "If it cannot be doubted that Geometric laws are evident upon the works of the painter and sculptor, we may fairly ask the objectors

to their existence in architectural design, if the common trefoil or quatrefoil of Gothic architecture is or is not Geometric. Let any man who fancies the contrary try to form them without the aid of compasses, and he will be speedily undeceived. Do the adversaries of order for one moment doubt that the pointed arch of architecture is formed of

* "The Power of Form applied to Geometric Tracery. One Hundred Designs and their Foundation, resulting from One Diagram." By R. W. Billings. London: William Blackwood & Sons, 37, Paternoster Row. 8vo, 7s. 6d.

the arcs of circles? They may just as well repudiate the existence of an equilateral triangle from the points of whose base the first pointed arch was struck. As well might they question the circular

form of arches, general previous to the introduction of the pointed form; we say introduction, for its origin is coeval with the first existence of geometry, and founded on that figure whose perfect



form has been for countless ages used as typifying the unity of the Trinity."

This, however, includes but a portion of the interest of this work, which throughout is the evidence of the POWER OF DESIGN, endless in

forms of beauty. "Most extraordinary is it to watch the changes produced by mere expression, for although the same skeleton appears in our whole collection, nothing can be more different than the results. It is, in short, with Tracery as



with the human face, and even lower in the scale of animal life. Every human being has the same features in common, but what a field of contemplation, what wonderful variety does the mere difference of individual expression present to us, even

if we confine our observations to members of the same family. They are, in fact, so many different designs, and woe to the race of portrait painters were this state of affairs to be changed. Let the disbeliever ask any shepherd if he does not know

every one of his flock by their facial differences. We claim, then, for the patterns in our work, that the variation of design upon the same diagram may be regarded as so many modes of expression, or, in fact, as so many varied faces having the same bones." To illustrate this position, we are enabled to submit to our readers two cuts of diagrams and their results, which have been kindly lent by Mr. Billings.

We must submit two more extracts—one on the application of the Power of Geometric Design to Tracery, the other, to general ornamental purposes.

"The study of the Geometric ramifications of Tracery is the key to the restoration of ancient examples of which time or wanton destruction has but too frequently left us hardly so much of the skeleton as would enable an architectural Cuvier to declare the order. We may instance the numberless ruins of ancient churches of whose gorgeously traceried windows nothing now remains save the stumps of their severed branches. Yes! to the initiated in the knowledge of geometrical design these shattered fragments are bones sufficient to declare the skeleton—they are the leaves through which the whole book may be read. By its means the studies of the architect benefit Art, and create a new fame for its predecessors, by rescuing their works from oblivion."

Mr. Billings next shows the advantage of the application of his designs to ornamental castings of all kinds, or even the adaptation of the principles to the framework of all kinds of machinery, and the matters which enhance the social enjoyments of ordinary life. But it may be objected—Does the application of this Geometric power require the high cultivation of the intellect? Is it reserved for the few gifted sons of Nature, or may it become the common inheritance of our artisans? Let Mr. Billings reply.

"The collection of designs following this introductory essay may be regarded as experiments merely elementary upon Tracery, whose framework, by the aid of mechanical diagrams, can be reproduced by any one capable of handling a pair of compasses. Nevertheless they are not without interest to those more advanced in Art, as solving much of the apparent mystery which until recently shrouded the ramifications of a principal ornament in Gothic architecture."

We must here close our extracts with an earnest recommendation of the work, not the least valuable part of which is that the student cannot go wrong, for every line and curve is figured in the succession of its formation, from the commencement to the completion of each design. Mr. Billings' knowledge of the subject is uncontested; his various works evince alike his genius, and his great originality of thought in its direction. The present is calculated to aid the architect and the artisan. It supplies valuable matter towards the origin of that beautiful style which flourished amid the 13th and 15th centuries, and whose imposing monuments have commanded the admiration, and still subdue to reverence the minds of successive generations nurtured beneath their shade. It reveals the secret of the creative genius of their architects, and concedes to us, if rightly guided, the means of becoming the rivals of their fame. It is an illustration of the law of Progress, and will become we think therefore a power to aid invention, and elevate it by scientific application.

We may add, the price at which it is produced will enable, we trust, the humblest workman to avail himself of it, both as an example and a guide.

CORRESPONDENCE.

THE ART-UNION SOCIETY,

PROPOSED SCHEME FOR THE CHEAP ISSUE OF WORKS OF ART.

SIR,—A respectable Edinburgh publishing house is now bringing out large and hitherto costly theological works at a very reduced rate by a *prepaid subscription*, staking its reputation on the due fulfilment of its contract. Securing a certain number of promises before beginning, and avoiding all risk of loss, and all discounts, and having its cash in hand to work with, it is enabled for three guineas to bring out a work, carefully edited, of sixteen large octavo volumes, and is understood to have secured an ample and very legitimate profit by the enterprise. This plan of publication of course requires on the part of the public, confidence in the stability and wisdom of the projectors.

Could not the same plan be extended to the domain of the Fine Arts? The great difficulty is this, that on the one hand the public will not give its confidence to any but a thoroughly known and

established house; on the other, that few established firms would be willing to undertake the risk and expense necessary in first promulgating and advertising the scheme.

Now it appears to me that the Art-Union might legitimately and usefully employ the great power it possesses in the promotion of some such scheme for the more general diffusion of works of high character. Twice, or more, annually it issues circulars to ten or twelve thousand persons, mostly of the very class to whom such a scheme would be acceptable. At a very trivial cost it could issue with these circulars, proposals for undertaking such a work itself, or promoting it in the hands of others.

In the former case it would, as the thing strikes my mind, send out an occasional proposal for an extra and voluntary subscription (say of a guinea) to be entirely devoted to bringing out some handsome work of high character. This proposal would be accompanied by a form for those to fill up who desire to join in case of the thing going on: should it fail of meeting general approbation, the printing of these notices will be the only expense incurred. Should it succeed, second circulars would issue, fixing a time for the payment of the money.

I see no reason why such a subscription should be limited to members; on the contrary, I should be disposed to invite each member to try to obtain additional names, feeling no doubt that many of these would be ultimately induced to join the society.

In the second case the position of the society would be, after thoroughly satisfying itself of the wisdom and soundness of any scheme proposed to it, and the ability and integrity of its promoters, to give it its sanction and patronage—to recommend it to its subscribers—and to permit the issue of proposals with its circulars; thus giving the public that guarantee for the due fulfilment of the promises of the projectors, the want of which is the general cause of failure in similar undertakings.

Either of these seems to me to be very legitimate uses of the power and influence which the society possesses. I rather, myself, prefer the latter, as it has more of the commercial character about it, and I think therefore more of the element of perpetuity; and I think it might lead the way to a very important change in the mode of publication of large and heretofore expensive works, by which they might become accessible to persons who cannot now hope to obtain them.

Many will, probably, object to this last form of the plan, thinking it undesirable that the society should in any way mix itself with private speculations. I think quite differently. Whatever may be the effect of societies, and combinations, and volunteer efforts, there is nothing in the production of great works equal to the commercial principle; nothing so enterprising, so efficient, so enduring. Nothing is so well done as what a man makes his business, and hopes to get a profit by. And I think there will never be found any mode of reducing the price of works of Art, and throwing them open to the people, as the discovery of some method by which the "tradesman" may do so with benefit to himself. I should therefore much rejoice to see the society doing its best to encourage and promote well-considered and efficiently conducted plans having this promise in them.

Hitherto the society has not had much influence in diffusing works of Art, or in causing their wider distribution by reduction of price. It has been to some degree the rival of the private projector, let it now take the higher ground of becoming his patron and aid.

DEMOPHILUS.

PERMANENT COLOURS.

SIR,—I was much gratified to find, a few evenings since, in reading an old number of your valuable and interesting work, a statement that solved some points that much troubled me respecting permanent colours.

When a lad, having received a few lessons in drawing, and subsequently meeting a friend of my father's, a portrait-painter, who lent me a work by Count Caylus, on "Encaustic Painting," my attention was directed to the great want of permanence in oil-colours, as used at that period. No wonder, it seemed to me, that Sir Joshua Reynolds' pictures faded, when the only bright yellows were Naples and orpiment, or even patent yellow; when madder lakes were so dull that lakes from cochineal, sometimes adulterated with Brazil wood,—or "Chinese carmine" made with solution of tin, were their best reds, excepting vermilion,—ultramarine at such a price that Prussian blue was employed instead—and, as if these colours were not fugitive enough, Dutch pink and brown pink were pronounced indispensable.

Whether or not I should have ever become a painter, had I met with a constant palette, I do not know; as it is, I have, instead of painting, except to prove colours, only been trying to procure a box containing nothing but permanent pigments. Like many others, I, for a long time, believed the chromates of lead sufficiently durable for most, if not all the purposes of Art, and, as far as I can judge, from a few years' ordinary trial, I have no reason to doubt their permanence—when not used with Prussian blue; in that case, a mutual decomposition takes place. I was glad to find, however, that chromate of strontian would nearly supply its place; this must be permanent, all strontian salts being very little subject to decomposition. Ultramarine also having fallen in price to a few shillings a pound, the use of Prussian blue is no longer necessary; it should be utterly banished. Even cobalt blues are not wanted, although I believe them to be permanent.

I was glad to observe also in the number of your Journal alluded to, that malachite, or carbonate of copper, commonly called mineral native green, was a good permanent colour. I used it in opposition to all rule a few years since; it stands perfectly, both alone and with chromate of lead. The high price of sulphuret of cadmium, a splendid yellow, is much against it—24s. an ounce is asked in Hamilton for it; the metal can hardly be so scarce, but that with demand it will be more moderate; when the chromates of lead may be put aside. The chromates of tin and zinc are very beautiful; the latter might serve instead of the lead chromates. From the nature of zinc salts, I presume it would be quite durable; they do not blacken with bad vapours as lead salts do. Those who do not employ cadmium, might, for bright yellow, use this. It might also be serviceable for mechanical uses.

With these colours we have all fast, excepting two, only slightly alluded to in the article in question. These are crimson and purple. Now, the lakes, even madder lake, are only vegetable colours, and although, as we see by some of the old Dutch fruit and flower pieces, they partly stand, still they cannot be called durable. Your list has nothing permanent to recommend, and chromate of silver turns from a fine carmine to a brown in a few hours.

Some years back, when residing in Montreal, Lower Canada, I desired an earthenware-dealer in that city to procure me from Staffordshire, a small quantity of each of the colours then used to paint porcelain; crimson and purple in the place of the costly purple, and carmine of gold—called then "chrome pink." I believe now called "stannate of chrome." These colours being prepared at a white heat, may be presumed to be quite permanent; and from information from Mr. Egan, an artist lately residing in this city, who used one of the shades, purple, having learned its use at Rio Janiero, I understand it is quite durable. Its shade is not very brilliant, but intense in colour, having the full power of the deepest lake. I got, unfortunately, only a light pink and the purple aforesaid, the red or crimson shade having been lost in the ship in which it was forwarded. The pink is delicate, but weak. I have written again to the Potteries for some to be sent me out in the spring. With these two colours we should then have, with the exception of the lead whites, a perfectly durable palette; and if the new French zinc whites are of sufficient body, then we have a perfect one; say—

Zinc White.	
Chromate of Strontian.	} Yellows.
Chromate of Zinc.	
Sulphuret of Cadmium.	
The Ochres—Yellow, Brown, and Brown Reds.	
Vermilion	} Reds.
Chrome Pink.	
Chrome Crimson.	
Chrome Purple.	} Greens.
Oxide of Chrome.	
Malachite.	
Ultramarine—Blue; and the ordinary Blue and Ivory Blacks.	

Why these chrome-red purples should have been so long neglected, it is impossible to say. But we still want one shade clear, carmine—our yellows and blues are good enough, and we have scarlet crimson and purple. We want a pure red. I know of none except the protoxide of copper, and the reds of gold, these, unless combined with glass, are too perishable—the red oxide of copper I made a year since, turned brown in an hour; but made permanent by being fused with glass, it is not only a beautiful shade (the Bohemian glasses for instance) but one of great intensity; it is made by fusing glass, coloured green with copper (verdigris, for instance), then de-oxidising it partly with some vegetable matter, sawdust or charcoal; and then after running the glass out, heating it to a red heat, when its colour develops itself. This

would give a rich colour like the old cochineal lakes. For pure carmine we must have glass coloured with the purple precipitate of gold. This colour, used abundantly by enamel and porcelain painters, is not so costly as might be considered, as one part of gold colours a thousand of glass. These colours would not only be important for oil pictures, but for fresco, now extending not only as a branch of the arts, but for decorative purposes; a fine crimson is much wanted in fresco.

Enamel painters, and pottery manufacturers, or more especially glass blowers and glass painters, could give valuable advice on these matters. The glass colours require to be finely ground, of course, and do not have much body. The chrome purple has some body; I presume the red about the same.

I used to envy Mr. Bone's enamel—I hope the time will come when all the paintings will be as permanent as his, whether oil or fresco.

It may seem singular that I should address you from this distant part of the world; and were it not that the colours we now employ are permanent with the exception of two, and thinking I could point out these, I should have been silent. You must excuse my presumption, but as so many artists in this quarter adhere strictly to old rules and colours, I felt that if I could add even a mite to the knowledge of durable colours, it was my duty to do so; that the many difficulties in the way of knowing what colours to use, and how to use them—what to form grounds, with what to mix, and how to mix them—what to use only in body, and what only to glaze with—have no doubt deterred others as they have myself, from following as an amateur an Art, which by its sympathy with Nature gives us one of our keenest enjoyments.

When we can once obtain a permanent palette of bright colours, many of the mechanical difficulties will be removed, and the artist will no longer be compelled to lower the tone of a picture, to relieve a spot or two, but will be able to come closer to Nature; and place next to a bright colour, one still brighter.

T. J. BRONDGEEST.

HAMILTON, CANADA WEST,
17th Dec. 1850.

[We presume our correspondent's letter refers to the list of colours, by Mr. Linton, inserted in the *Art-Journal* a year or so since; and we publish the communication from Canada, more for the purpose of showing the interest the Fine Arts are awakening in that distant country, than from the idea that it contains any new facts on the subject.—ED. A.-J.]

EARLY SORROW.

FROM THE STATUE BY P. MAC DOWELL, R.A.

THERE is no sculptor of our time who can more effectively work out a poetical idea so as to bring it within the range of human sympathy than Mr. Mac Dowell: whatever the feeling he desires to draw forth—whether of affection, as in his "Love Triumphant;" of pity, as in his "Virginus;" or of grief, as in his "Early Sorrow;"—it is impossible to resist the impulse to which his imaginative, but natural, conceptions give rise. Beauty of form is nothing if it lacks sentiment, and is only impressive when it stands in relation to the beautiful in character: mind cannot be separated from matter in any object that lays claim to our admiration.

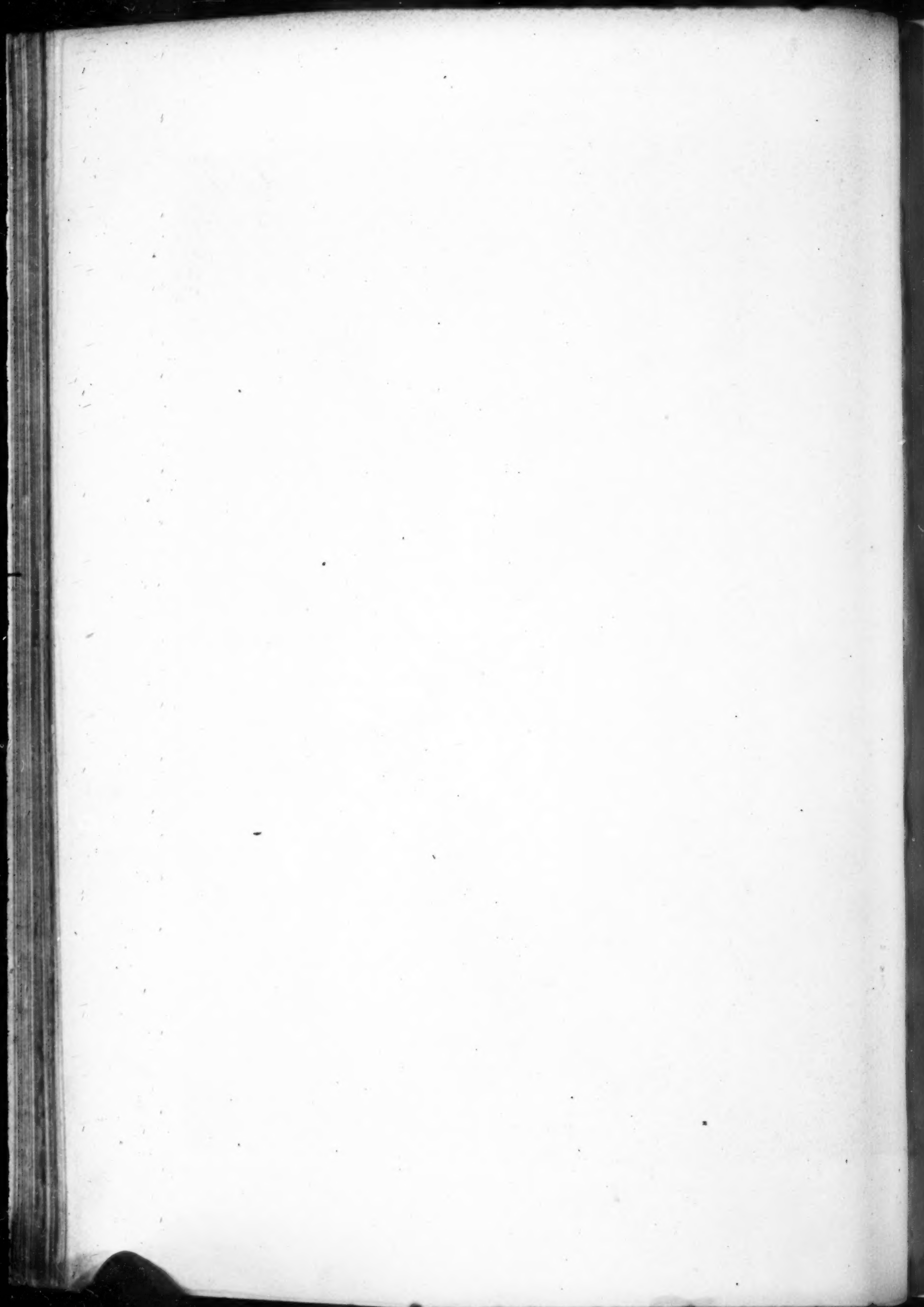
This statue was executed by the sculptor for the late Mr. T. W. Beaumont, M.P., who also gave him commissions for several other works, some of which rank as his most successful productions. "Early Sorrow" is typified by a girl lamenting the death of her bird, a dove, which she clasps to her bosom; at her feet lies a small bunch of fruit, apparently dropped from her hand as of no further service to the favourite whose loss she bewails; this incident in the work is sufficient at once to show the skill of the sculptor in seizing a comparatively trivial idea to aid both the poetry and the sentiment of his subject. The figure is semi-nude, exhibiting the delicate proportions of the body and the upper limbs; and there is an originality in the treatment of the head that contributes to make it a very striking sculptural study. It is slightly bent forward, and an amount of shadow is thereby brought forward that gives character to the face. The features are charmingly rounded, and the manipulation of the marble expresses all the softness and delicacy of life.



—EARLY SORROW.

ENGRAVED BY W. ROFFE. FROM THE STATUE BY P. MAC DOWELL. R.A.

LONDON. PUBLISHED FOR THE PROPRIETORS.





THE CARDINAL VIRTUES. DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF.
Engraved by Mason Jackson.

EXAMPLES OF GERMAN ARTISTS.



THE MEETING OF JACOB AND RACHEL. A. STRÄHUBER. Genesis, ch. xxix., ver. 11.



JACOB OFFERS TO SERVE LABAN. A. STRÄHUBER. Genesis, ch. xxix., ver. 18.

EXAMPLES OF GERMAN ARTISTS.



JACOB WRESTLING WITH THE ANGEL. A. STRÄHUBER. Genesis ch. xxxix., ver. 29.

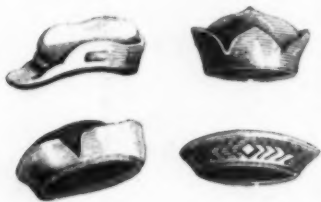


THE RECONCILIATION OF ESAU AND JACOB. A. STRÄHUBER. Genesis, ch. xxxii., ver. 4.

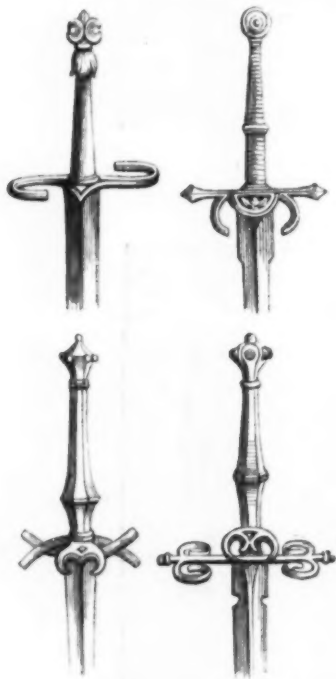
COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

In the first paper of our present series, several examples of hats and caps, as worn in the fifteenth and sixteenth centuries, were given; we now add a few more specimens, making the series more complete, and exhibiting the great variety of form adopted at that time by their wearers. The two caps which commence our group are such as were commonly worn by young persons; the third is one appropriated to the elders of community, and the fourth an ornamented flat cap, very fashionable toward the end of the fifteenth, and the beginning of the sixteenth centuries.



An equally varied fancy characterised the sword-hilts of the warriors and gentlemen of that period; and we give some examples of their peculiar forms, which might be multiplied without difficulty, so constantly was the fancy of the sword-maker taxed for variety. The remarks made on the specimens given in our last part will equally apply to those in the present.



The full-length figures may be thus described:—

Figure 1.—Costume from the chivalrous record of the Baron of Hohenack, of the year 1452. It represents the Count Hans, of Leiningen, who, in the same year was knighted on the bridge over the Tiber, in Rome, by the emperor, Frederick III. The essentials of the costume of young princes consisted generally of a close-fitting jerkin and short mantle. The dress of this figure presents different colours in the same garment; the sword is worn on the left side; upon the head is a small cap with feathers, called a hat of Our Blessed Lady, from the silver or golden agraffe on it, on which was a portrait of the Virgin; the hair was worn long. The colours are, for the mantle of the Count, a dark red brown, with green lining; the right side of the jerkin with the puffed sleeves is yellow with blue stripes; the chemisette with the puffed sleeves is white. The left side appears to be red; the left stocking is white; the slashed hose are red,

while the right stocking is striped white and green, and the hose on that side the same. The cap is purple, ornamented with gold; the shoes, which are cut up, are of a reddish-coloured leather. The costume is singular but picturesque.



Figure 2.—A female costume of the twelfth century, according to the ancient psalter of the inheritance of the Abbess Margravine of Brandenburg, at St. Clara at Bamberg. During the eleventh and twelfth centuries the female costume consisted of an under dress, with long close-fitting sleeves, an upper garment of darker colour, with sleeves also very long and widening downwards



towards the hand, a veil, and a rich striped mantle, which did not reach quite to the ground. Towards the twelfth century the upper garment resembled the surplice of the Catholic clergy, having frequently very short, or no sleeves at all, and being worn either without or with a small girdle, or having a broad girdle richly ornamented,—the Cingulum nobile—the hip-encircling girdle. The lady here represented wears

the first, to which there is attached, when the wearer is of high condition, a rich lace or chain on the breast. The hair falls in curls on the shoulders, and sometimes yet lower, ornamented with an elegant gold cross. She also wears a



kerchief, (*vitta capitis*—*fascia*, called also *mela* by the ancients,) a vitta which, in summer, was rather like a shawl than a veil, and which, in old pictures was white, as worn by persons of condition. The great diversity of manner in which these kerchiefs were worn, and the forms of wearing the great and small kerchiefs, appear obviously to have been varied in every possible manner, according to the authority of contemporary portraits. Sometimes it was worn in



folds round the chin, and thrown upon the shoulders, and as the drawing exemplifies, fastened to the head over the ear by a large hair pin. These shawls were often so long, that they could be wound round the head two or three times. Large kerchiefs have been so worn

that the eyes only were visible ; we shall often refer to these.

Figure 3.—Dress of a young lady of the second half of the fifteenth century in France, of a very rare description—a bas-relief of very fine hard wood in possession of the papier mâché manufacturer, Fleischmann in Nuremberg. We see here one of those elegant female costumes in which the once romantic France so highly distinguished itself. The two interesting bas-reliefs represent ladies from the songs of the troubadours, according to the legends on them. This figure wears a head-dress formed of wound tinsel or of a turban form without feathers—her hair being worn full and thick. The close dress of the lady is sewed before in fine and regular folds, descending in larger folds to the ground. The sleeves are wide downwards and ornamented with scolloping. The wide dress is girded below the waist by the heavy cingulum worn by ladies. In an initial picture upon parchment in an old French Book of poetry, which affords a similar dress—the colour of the dress is pale yellow with violet bordering—the under robe is amaranth with close fitting sleeves—the tinsel band is of a gold material with purple wound round it—gold arm-buckles and black shoes.

Figure 4.—A knight's costume of the year 1272, from the library of MSS. in Paris; it is that of a Count of Hohenschwangau, of the family of Welf, and represents the wearer in a long sleeveless dark blue surcoat, with his armorial device—a white swan on a red field with a light red border. Under his coat he wears a cap-a-pié suit of mail. The helmet is original, very like the Greek, with the furred mantle, as we see it in the seal of Richard, king of England, of the date of 1198. This helmet does not appear to be a tilting helmet, which usually rests upon the shoulders; but this kind of helmet would be fastened like the visor with the mailed hood, by an iron throat-brace and a leather thong. Upon the covered helmet he wears the swan as a crest. The sword-hilt is of gold, the sheath black, the girdle white; the furred mantle is red, lined with white.

SCENES OF ARTIST-LIFE.

No. I.—SANCHEZ COELLO.

THE deprivation of liberty of the high-spirited young prince, Don Carlos, the Infant of Spain, by his father, Philip II., turned the eyes of the courts of Europe upon that of Madrid. The prince did not bear either the humiliation or the imprisonment patiently. It was said to have originated in two causes: the inclination of Don Carlos to support the revolted provinces of the Netherlands, and his attachment to Philip's young queen, Elizabeth, to whom he had been affianced, and whom his father had now married.

In a state of desperation, Don Carlos made several attempts on his own life, and some of the nobles endeavoured to intercede with the king in favour of the prince. Philip was inexorable, and after six months' imprisonment caused the Holy Inquisition to give judgment against the prince, and thus the sovereign and the father, joined to the base instruments of a bigoted and merciless faith, passed sentence of death upon a young son of excellent hopes, heir to the crown, and related to the most powerful princes of Christendom.

The sentence was not publicly executed; but to make the story, if possible, still more criminal in the eyes of astonished Europe, Don Carlos died in prison by means of poison secretly administered to him by the king's order.

This history is so dark and revolting as to surpass all other tales of the superstition of the times of *Autos-da-Fé*, and Inquisition trials and condemnations. The consort of Philip was a queen of a meek, mild character; nor is there any proof in history of her passion for the son of her husband, but she was first affianced to the young prince, and the conscience of Philip must have told him what comparisons she would draw between her present tyrant husband and him to whom she had been betrothed. The

king found the voice of Europe loudly raised against him, but at Madrid, courtiers were not wanting belonging to the household of so bigoted and despotic a monarch, to try and justify with manœuvring address his conduct in his own eyes. The gloom of his soul was never lighted up by a single spark of any great or generous emotion; the stern and the hateful alone were there, and deeply implanted. Day by day, his selfish jealousy rested more and more on his pride, and his perpetual apprehension from without was always on the alert.

Yet he swayed a mighty sceptre with an iron hand; his illiberal, unfinching, and hard nature had plunged the Low Countries into blood and misfortune. The surrounding nations called on him to forbear, but he poured out all the ire of his relentless will upon an industrious and thriving people; and he sent his generals, his favourites, and his inquisitors thither, over the trampled bodies of his Protestant subjects, on a path of blood and revenge.

And now we will introduce a dramatic scene in the subject; and one entirely true to history.

Philip is alone in his solitary chamber, his slumbers are disturbed, his tapers burn dim, his pride is alarmed by the intelligence that day received from the court of Austria, of their disapproval of his conduct; his gloomy suspicions are excited, the memory of his young son tortures him; his queen's suspected fidelity rankles in his mind; he is reading the last of the ferocious Alba's despatches. The hero, Egmont, has fallen,—the bitterest of his enemies, the most noble of his foes; blood—blood is everywhere, and the great tyrant should be content. But, no! his conscience,—a pale, flickering ray of humanity,—makes him wretched! One of his courtiers comes to him—he tells him that he is a great king, a favoured king, a prosperous king, and that he is happy. He answers—

"Who dares to say
That I am happy!"

and with cold, implacable, and sneering irony, he tells his favourite to begone!

Such was Philip in those days when Titian often painted his portrait; and let it be here remarked that the genius of Titian chose to paint him oftener in profile than otherwise, probably as being most advantageous in concealing part of the king's vile countenance; yet, no wonder, that in looking at those portraits, we turn aside from the pictures, and shudder! Such was Philip, when the Pope, his lord and master, absolved him at the altar, from the murder of his son! Such was Philip, when the inquisitors surround him and tell him,

"Far as the Cross is honoured
He is honoured."

Yet a pause in his career takes place; his courtiers' adulation, the death of his unfortunate victim,—Elizabeth, his queen,—and Time, that worker and changer of men and events, brought him out later in life in a different character.

Sanchez Alonso Coello, a Spanish painter, was, for a length of time, supposed to have been a native of Portugal, married to a Spanish lady at Madrid in the year 1541; but after his death, when Don Antonio Herrera, his grandson, received the Order of Santiago, it was proved that the favourite friend and painter of Philip II. was born in the beginning of the sixteenth century, at Benifayro, in Valencia, and that his name was Sanchez Galvan Coello.

When very young, Sanchez accompanied Sir Antonio More to Lisbon, where the former was sent by the emperor, Charles V., with a commission to paint the portraits of the royal family. The Queen of Portugal recommended Sanchez to the protection of her brother Philip, who not only appointed him painter to the court of Spain, but accorded him many privileges, and the intimacy and confidence due to his talents, and pleasing manners. When absent from Madrid, the king wrote to him frequently, addressing his letters to his much beloved son, Alonso Sanchez Coello, (al muy amado hijo, Alonso Sanchez Coello), and to show how a love of the Fine Arts may soften the heart even of a tyrant and criminal, Pacheco's account of the friendship between the king and the artist is here given.

"The king gave Sanchez a large house near

the palace, with which a passage communicated, and where he could enter at all hours without being announced, surprising him sometimes when at dinner with his family; and when Sanchez rose to salute him as king, Philip ordered him to remain at table, and would then walk familiarly into his painting-room; at other times he would arrive when the artist was at his work, or occupied in designing some new picture, entering the room and placing his two hands on his shoulders before Coello was aware of the king's presence."

Coello painted Philip's portrait often, and in various costumes; in armour, on foot, on horseback, or wearing a berret and cloak. He also possessed the friendship and favour of the other members of the royal family, whose portraits he painted, to the number of seventeen;—queens, infants, infantas, who came to his dwelling familiarly to converse with him and play with his children; and his house was frequented by all who sought the king's favour. The proudest Spanish grandees were often seen at his table, as well as Don John of Austria, Cardinal Granville, and all the ministers,—so that his courtyard was continually crowded with horses, carriages, and servants, and being the most renowned painter in all Spain, he soon realised a fortune of 55,000 ducats.

Coello having long been occupied in portrait-painting, the king desired that he would contribute to the decoration of the Church of the Escorial, and he painted seven altar-pieces from the lives of the saints. He also painted a picture representing St. Ignacio di Loyola, said to be an exact resemblance taken from a mask of the saint made after death.

Owing to the numerous fires in Spain which have destroyed so many collections of pictures, there are but few of this artist's works remaining now in Madrid; the best among them is supposed to be "The Martyrdom of St. Sebastian," in the chapel of the Convent of St. Jerome, which was painted in 1580, in the style of the grand compositions of the sixteenth century. There are several good pictures by Coello in the Spanish Gallery of the Louvre, in Paris; one of them, the portrait of Winceslaus, the brother of the Emperor Maximilian, may be mistaken for the work of Holbein, so entirely are the details in the style of that master. There is an excellent portrait of Don John of Austria; and some others, all dressed in royal costumes of great taste and magnificence, represent the princes and princesses of the families of Austria and Spain.

Philip was constant in his friendship for Sanchez Coello; and the painter made a noble use of his great fortune, founding the charitable institution at Valladolid for orphan children.

By the death of Coello, in 1590, the king, in the decline of life as well as of fortune, lost his best and only resource against the vexations of state reverses, and the intrusion of remorse of conscience; in spirit and mind proud and haughty, and harsh through frequent disappointments, there were moments still, when his pride called for the relief of familiarity. The account of the friendship of the tyrant Philip and the painter Coello, very much justifies Schiller in the representations of that king, in the tragedy of "Don Carlos," and makes the conversation supposed to have passed between Philip and Posa, not so totally unnatural as critics affirm it is. In such moments his temper softened, and he would mount the narrow staircase that communicated with the painting-room where Coello was at work; then it was that the king found that ease of mind to which he was elsewhere a stranger. Coello is represented as master of many subjects as well as that of his art: he knew the king well, and the world too; he had studied at Rome, he could talk of his profession, and of Raffaele, and of Italy; of Portugal and her monasteries, and of the individuals of the king's family at that court. And Coello was a man of good sense and discretion: if Philip was silent, Coello pursued his work with all the energy and spirit of his genius; the king sat by, and contemplated its progress, and for a moment he forgot his crime, his cruelty, and his superstition; and in Coello's studio at least he was secure from the intrusion of others less pleasing to him.

Whoever has been accustomed to look on during the operation of any art or industrious design, must have experienced a repose of thought, an interval from worldly inquietude, that steals insensibly or gradually on the mind, and that, like sleep, refreshes the weary or unhappy spirit. If such be our feeling in following the labourer in his field occupations, or the mechanic at his trade, how much more when the eye is carried off from every other object, and fixed on one of the most pleasing in the whole extent of human art—the creation of images of the mind.

Even the tyrant and executioner Philip felt this; and his mind softened and improved under the influence of Art. In the council-chamber, the revolt of provinces, and the destruction of armadas, thwarted his ambitious views; blood was on his heart and hand, and haunted his imagination; but in the painting-room of Coello he saw himself more favourably, and for one moment his conscience was in repose. That darkened room was to him worth kingdoms, and in that room only are the moments to be looked for that can reflect the least credit on the memory or the name of Philip II.

Viardot, in his account of Spanish painters, tells us that Sanchez Coello left behind him several distinguished scholars. Pantoja de la Cruz, Felipe de Leão, and his daughter Doña Isabel; this lady, whom Juan Perez de Moya wrote an account of, in his work called "Santae e illustres mugeres," was born in 1564, at Madrid, and died the widow of Don Francisco de Herrera y Saavedra, knight of Santiago, in 1612. She learned the principles of her art from her father, and had a great reputation for painting portraits in oils; she was also cited as an accomplished woman in music and general knowledge.

THE WORKS OF SIR WALTER SCOTT.

THE whole of the copyrights of the "Author of Waverley," not only of his novels, but of his poetry, criticism, and biography, are, it will be seen, announced for sale, by the executors of the late Mr. Cadell, in the course of the ensuing month. The copyright of "Waverley" will not expire for five years; and that of the novels, in their collected form, cannot be invaded for more than twenty. Amid the number of editions of the works of Sir Walter Scott, which have been multiplied, it is remarkable that there is not one, whether we regard its typography or embellishment, that is really, as a whole, worthy of a first class library. In the illustration of their editions, his publishers would seem to have been singularly unfortunate. There are none of them that can rank with our best illustrated works of standard authors; and yet no man's writings, Shakspeare excepted, furnish so many striking subjects for the pencil and the burin. The post octavo edition in forty-eight volumes, contains, considering the eminence of many of the artists employed in its embellishment, the least successful series of book prints we ever remember to have met with of the same pretensions; and the engravings are often little better than the designs. To extract bad or inappropriate designs from such painters as Wilkie, Landseer, Leslie, Turner, and "men of that ilk," was more than even the people who had the direction of this department of the work could achieve. These artists selected their own subjects, and produced designs every way worthy of their fame; but even such works were often marred in the engraving. The principal cause of failure, however, was the want of common judgment in the allocation of the respective subjects, which, by a *curiosa felicitas* of blundering, were, in the great majority of instances, placed in the wrong hands. The whole affair was, in fact, a job, ending as such jobs usually do; and the book remains, so far as its embellishments are concerned, a monument of the folly and bad taste of the parties delegated to select the subjects, and the carelessness or incapacity of many of the artists by whom they were executed. The engravings of the illustrated edition of the works of Sir Walter Scott, called the "Waverley Edition," rendered interesting by the representation of many scenes and objects consecrated by the genius of the author, made no pretensions to a high class of Art; but the fact remains undeniable that, up to the present moment, there is no edition of Sir Walter Scott's writings at all worthy of his fame. Twenty years ago, the Ballantynes had a

considerable reputation as printers; but, whatever may have been their achievements in this line, it is clear that their editions of Sir Walter Scott afford no proof that they deserved the high praise that was lavished upon them. Whilst they abound in numerous typographical errors, the paper and press-work is, almost throughout, coarse and unattractive. It is time that this reproach upon British Typography and Art were removed; and that by far the greatest author of modern days should appear in a dress corresponding somewhat better with his transcendent merits than any which his works have, as yet, been permitted to wear. A library edition, printed and illustrated in the best manner, would, even at this late hour, be secure of a remunerative sale. We throw out the hint to those whom it may concern. Public taste and the interests of Art would be alike benefited by such an enterprise. Such an edition would be secure from effectual piracy, even after the expiration of the copyright. To multiply cheap and inferior editions when the market has been glutted, as it has been, with so many coarse reprints, during the last few years, would answer no good purpose—for some time to come at least. The copyright of the poetry of Sir Walter Scott, with the exception of a few unimportant lyrics of comparatively modern date, has already expired; but this fact need be no bar to the publication in due course of such an edition of it as would fitly harmonise with his prose writings. With regard to the sale announced by Mr. Cadell's executors, we fear that it will occur somewhat out of season, looking at the large sum of money which this property ought to realise. However, in spite of railroad speculation, there is plenty of capital in the country, and plenty of enterprise and intelligence to direct its application.

ART IN CONTINENTAL STATES.

GERMANY.—The Düsseldorf Art Academy.—This celebrated German establishment has gone, of late, through several stages of artistic tendency. In 1830, and the following years, it was sentimental romantic which inspired her artists; although Lessing introduced a transition into the sphere of ideal historical painting in his "Sermon of the Hussite"—Huss before the Council of Constance, &c. But here, also, the political bias of Germany became apparent, and Hübner's "Silesian Weavers" was the first of a series of social pictures, if this incongruous expression be permitted. The last exhibition was distinguished by Lessing's huge canvas of "Huss before the Burning Stake."—M. Leutze's "Passage of the Delaware by Washington," is not yet completed; yet it breathes altogether a more free and elevated spirit of conception. Tiedemann's "Sketches of Norwegian Peasant Life," are distinguished by great truth and originality. A young painter named Mintrop, has attracted attention from the circumstance that he was a peasant some few years back. A publisher of engravings, M. Buddeus, has recently established a permanent Art-exhibition. Amongst the pictures which, hitherto, have made their appearance, are some of Camphausen and Bergman. The latter represents Philip II. of Spain, warning his son, on his deathbed, not to follow ambitious plans. Leutze has exhibited a Puritan, who pushes away a lady about to perform her devotion at an altar. Some fruit, painted by Freyer, are also much appreciated.

MUNICH.—The municipality have been informed, that the Secretary of State intends to send from each of the eight Bavarian districts (Kreisen) four persons to the exhibition at London; one manufacturer, one overseer, and two journeymen. The two former classes to receive about 30%, the latter each 20%, with the condition, however, that they have to remain at least a fortnight in London.

M. Kaulbach, of Munich, is employed on a series of frescoes, illustrative of modern German art, for the new Pinakothek, an edifice about to be devoted to the reception of works of the modern school. The designs for the south façade are complete.

BRUNSWICK.—Statue of Lessing.—This memorial to the great German author has been modelled by Professor Ritschel at Dresden, and cast in bronze by Mr. Howald, teacher of sculpture in Brunswick. The statue is nine feet high, but will lose much of its worth by the determination of government, to place it in an obscure, narrow site; whereas the committee wished to erect it on the Tummulplatz, a fine open space near the promenade at Brunswick.

BRUSSELS.—A Turkish Medal.—The late improvements introduced by the Sultan Abd-ul-Medjid in Turkey, have induced a Belgian artist, M. Haent, of Brussels, to commemorate them in a

medal of large size. The artist has well succeeded in moulding Turkish symbols and allegories into an European garb, and the *Chiffre* of the emperor surrounded by a glory of rays; on the reverse is a Saracenic castle in the midst of the waves of a furious sea; these are all appropriately and artistically rendered.

If it were the unquestionable province of England to take the lead in an universal exhibition of industry, Belgium might re-vindicate her claims as the birthplace and abode of Van Eyck, Rubens, Teniers, &c., by an appeal to the artists of the world for a similar purpose. As the English exhibition will occupy the spring and summer of the year, it is a fortuitous event, that the first of August next is the period of the opening of the triennial exhibition of Belgian painters and sculptors. It seems, therefore, very plausible, to transform the Belgian exhibition of this year into one for the works of artists of all nations. It must be borne in mind, moreover, that these triennial exhibitions at Brussels are generally visited by French, German, and Dutch painters; and if the project were known, many more artists who will traverse Belgium on their way to London, would avail themselves of this opportunity of exhibiting at a period when the whole world will, as it were, be in Europe. The Belgian government, never behind in a judicious fostering of Art, would, no doubt, render this project every assistance.

PARIS.—The appearance of a portrait of Cervantes, engraved by Pascal, after a painting of Velasquez, has created some sensation in Paris, as all the portraits of the great Spanish poet, hitherto existing, were not considered very authentic. The renown of Cervantes being not fairly established till after his death, no great pains were taken to preserve his features during life-time. His portrait had been painted, it is true, by Pacheco, but there existed, hitherto, but a copy of this, made in the atelier of Vicente Carducho, or Eugenio Cajer, and it was from this copy that all engravings of Cervantes have been taken. The hope, therefore, of possessing a portrait of the poet by such a man as Velasquez, is most cheering, and there are some known facts which go far enough to prove its thorough authenticity. When Cervantes died, in 1616, Velasquez, however, was but seventeen years old; besides, the painter had not then visited Madrid, where the poet lived his last days in neglect. But the portrait of Pacheco had been made when Cervantes began to emerge from obscurity, at Seville, where he wrote most of his charming *novellas*. Velasquez became, subsequently, the favourite pupil and the son-in-law of Pacheco, and thus, when, after Cervantes' death, his memory was honoured, it was very probable, that the young pupil made perhaps an improved or larger copy of the original picture of his master. This supposition is confirmed by the fact that Velasquez painted the portraits of other personages whom he had never seen, as the two in the Madrid Gallery,—the Marquis of Pescari and the Alcade Ronquillo, both dead before Velasquez' time. Another incident is the great likeness which exists between this portrait, and that traced by Cervantes himself in the prologue of the last edition of his "Novellas." "Aquiline features, brown hair, lively eyes, an arched nose, great moustachios, mouth small." He adds, that his "forehead is smooth and bare," while that of the portrait presents an abundance of hair. But then we must not forget, that the description of Cervantes of himself is made in 1612, when he was sixty-five years old, while the original portrait of Pacheco was made twenty years before. The picture of Velasquez, which is now in the possession of a foreign amateur, is one of the few of the Spanish artist which ever passed the frontier of that country, where even now the most stringent regulations exist in that respect. The engraving of M. Pascal is in every respect life-like, and artistically executed.

M. de Triqueti, the sculptor, has completed a statue of Our Saviour, six and a half feet high, for one of the decorations of the tomb of Napoleon Buonaparte! Report speaks highly of it as a work of art. It was cut out of a block of Carrara marble of 30 cubic feet.

LYONS.—It is a strange remark, that architecture, the sternest of the Fine Arts, has, from time immemorial, drawn for her choicest ornaments on the domain of the frail vegetable world. The palm leaves of Egyptian architraves, the acanthus, the rose, and the various kind of festoons, belong to this sphere. It is, therefore, a curious fact, that some of the large silk weavers of Lyons have lately commissioned travellers in distant parts of the globe to collect specimens of curious branches, leaves, flowers, and fruits, as well as to make sketches of showy and ornamental arrangements of the vegetable world, as patterns for new designs in silk fabrics and manufactures. For this, as many other purposes, a writer in the *Vienna Gazette*

proposed of late, that, in public museums of natural history, the more showy and ornamental specimens of the *Hortus sicus*, framed and glazed, should be exhibited to the public; a hint well deserving the attention of promoters of art and industry.

ROME.—One of the signs of the great Art-taste developing in the United States, may be found in the occurrence, that the Sculptor M. Steinhäuser, at Rome, has lately received an order to execute a splendid sepulchral monument for America, being a group of three persons, to be placed in an especial building erecting at Philadelphia. M. Steinhäuser, a native of Bremen, is known as the artist who has executed the statues of Hahnemann, Olbers, and Schmidt, and he has infused much feeling and poetry into this new work. The order for these statues has been awarded by competition, the Americans having chosen a foreign artist, although their countryman, Mr. Crawford, now in Rome, was one of the competitors.

Among the more ancient ruins of Rome are those huge substructures of the Tabellarium or archives of the State, which are situated at the hill of the Capitol, above the Forum. This building was erected by Lutatius Catulus, A.U. 676. At present the palace of the senators is built on it. Some years since, excavations were made there, and a staircase in good preservation discovered, leading down to the Forum. The municipality of Rome have, of late, ordered new excavations, under the direction of M. Vescovali, which, being made on an opposite part of the ruins, have led to the discovery of another staircase, which descends also to the Forum. It terminates behind the so-called temple of Vespasian, at the building of which, this entrance was probably closed. It is remarkable, that the steps are quite new, as if they had been never used. On one of the landing places, a cippus made of peperino has been found, on which the name of the Consul Fannius is inscribed. On account of this material having been seldom used but in the early part of the Republic, some of the Roman archaeologists have thought, that this name means the author of the famous law against luxury, A.U. 693. More accurate research, however, has proved, that the name commemorates a colleague of the Consul C. Gracchus, A.U. 632; this still vindicates a high antiquity for this construction. A large number of bone styli, for writing on wax tables, was also found on the occasion; many are well preserved and perfect, varying from the finest to those employed for common use.

The Mosaic establishment of the Vatican is preparing a half-length figure of St. John the Baptist, from the picture by Guercino, for exhibition in this country; and the twelve cameos engraved by the Chevalier Girometti on Oriental gems, for which Pope Gregory gave 8000 dollars, are on their way to England, with a similar object.

Several of the English, French, and German artists, who are at present residing at Rome, have intimated their intention of sending groups to the Great Exhibition. Mr. Spence, who has undertaken the completion of the works of the late Mr. Wyatt, has just finished his statue of Burns' Highland Mary, the model of which attracted so much attention. Among the unfinished works of Mr. Wyatt, on which he is at present occupied, are "A Huntress of Diana," for her Majesty; "A Nymph taking a Thorn out of a Greyhound's Foot," for Lord C. Townshend; and "A Nymph coming out of the Bath," for Mr. Foot, of Read Hall, Lancashire. Among the finished works of Mr. Wyatt now on sale at Rome, are the following:—"A Nymph Preparing for the Bath," "A Girl and Kid," and "Nymph Stepping into the Bath." Wyatt's two last and most successful works are said to be "The Shepherd Boy and Girl in a Storm," and "A Shepherd Boy Lamenting over a Dead Kid."

SARDINIA.—Monument to the Late King of Sardinia.—325,000 francs have been assigned by the Sardinian Government for a monument to King Albert.

AUSTRIA.—An Austrian Commission des Monuments.—The Secretary of State for Public Buildings has ordered that in every provincial capital of the empire, a commission should be formed, whose duty it will be to examine the monuments of art and devise their proper preservation or collection. The late railway works, undertaken near Prague, in Bohemia, have brought to light a great number of objects which may constitute a new species of European art, we mean that of the Czecho-Slaves before the introduction of Christianity. Some of the ancient sculptures found relate to the Slavian goddess Ziwa, most undoubtedly analogous to the Indian Siwa. The large cromlech near Cracow also, which some ascribe to Cracus, others to Queen Wanda, will be one of the subjects claiming the attention of the Austrian Monumental Commissioners.

St. PETERSBURG.—When the Emperor Nicholas

viewed the Pinakotheka of Munich in 1838, conducted by the chief of the Royal Building Department, Von Klenze, he felt desirous of having a similar establishment erected in the Russian metropolis. The Bavarian architect, therefore, received orders to make the plan of a building which should contain Art-objects of every kind—ancient and modern sculptures, vases, cameos, coins and medals, pictures, copper engravings, drawings, a collection of ancient illustrated MSS., and even a library of works of art, and other costly works. The spot for the building, near the imperial winter palace, was selected by the monarch himself, but the plan itself entirely left with M. Klenze, who chose the style of classic antiquity. The execution of the plan, however, met with a kind of impediment, which, as it happened, was turned to good account. There existed on the north portion of the site selected, a clumsy gallery, erected by an Italian architect, containing copies of the Loggie of Raffaele in the Vatican, made on the spot. On closer examination it was found, however, that they were spread on canvas, and could be moved with ease. The ground-plan of the Petersburg Museum forms a parallelogram of 515 feet by 373 feet. A diagonal wing transects the whole, and forms two squares. Thus a general length of 1840 feet has been obtained for the whole area of the building. The entrance presents a very striking appearance, being formed by eight pilasters, on which are leaning ten Telamones; these, with the pedestal, rise to a height of twenty-two feet; they are monoliths of the fine grey granite found near Soudobal. This porch leads to a vestibule, in which sixteen columns of red granite of Finland support the ceiling. On the first floor we enter the large ante-hall and a gallery. Here the compartments are placed on the outer and inner façades of the building; one for the paintings of the Russian school, one for the pictures of Rembrandt, one for Wouvermann, a saloon for the Italian and Spanish schools, five apartments for the medal collection, three galleries for the cameos and intaglios, and the Loggie of Raffaele. Above the windows of the first floor are bassi-relievi, in the middle of which appears a figure of life-size. As the sculptures of the building are of a grey polished granite, the other statues, reliefs, and ornaments, present also the same colour. They have been made of copper by a galvanoplastic process, and then covered in the same way with a solution of zinc, which harmonises well with the stern tone of the granite work. The walls consist either of marble, or of stucco resembling it, and the one hundred and forty columns supporting the spaces of the interior, are monoliths of granite or marble.

PRAGUE.—The exhibition of the Bohemian Art-Union will begin on the 21st of April, and conclude on the 9th of June. In some cases the Union even pays the freight of pictures, &c., sent in; the latest time for transmission is the 9th of April. Every artist, however, is supposed to surrender the copyright of his work to the Union, if it be purchased for reproduction as a prize for the shareholders of the Prague Art-Union.

ART IN THE PROVINCES.

EDINBURGH.—The colossal statue of William Wallace, by Mr. Patrick Park, is now completed, and has been removed for exhibition to a wooden building at Bellevue. The uncovering of the statue took place in presence of a large party of Mr. Park's friends. The band of the 93rd Highlanders was in attendance, and aided greatly in heightening the effect of the ceremony.

GLASGOW.—At a recent meeting of the Glasgow section of the Architectural Institute of Scotland, Mr. Sheriff Alison, the distinguished historian, delivered a most eloquent extemporaneous address, in which he briefly reviewed the state and progress of architecture, and its general influence on the mind and on the progress of civilisation, from the period when it first became identified with Art to the present time. It would gratify us exceedingly to have transferred the whole of his learned and most impressive speech to our columns; but we must rest satisfied with the introduction of a short extract to show our readers how the subject was handled:—"As the art of architecture is the one which appears to be the native and robust child of the soil, and not an exhalation of our conservatories, so it is one which is calculated to do more than any other art can do in elevating the tone of mind, and improving the taste of the great body of mankind. We must always recollect that in this country other branches of art cannot be exposed to the open air. The effects of the climate would very soon destroy the finest works of Phidias, and the expense of making statues in bronze can only

be incurred on particular occasions, or for very illustrious individuals. We all know that paintings are displayed in rooms and galleries, and it is very seldom that they are made accessible to the great portion of mankind. But architecture has this immense advantage: when its edifices have been raised, the genius of the age which erected them is not confined to that period; but the structure stands the revolution of the seasons, through summer and winter, to excite the eternal admiration of every succeeding generation. * * * Now as the great object of the Fine Arts is the improvement of the mind, the nation which has attained the highest excellence in them, is the nation destined to leave a durable name to the world. The object of art being the elevation and improvement of the mind, nothing tends so much to refine human life and add to the dignity of human nature. There is no art which accomplishes these objects so well and so lastingly as architecture; because, of all the departments of the Fine Arts, it is that alone which is for ever exposed to the eye, and operates insensibly on the mind, exciting its admiration for beauty, even while going about our ordinary avocations in the streets. I will say as an additional circumstance distinguishing architecture from all other arts, that it is a noble and lasting record of a nation's greatness. All other records may perish by the influence of time. There is no saying but even the productions of genius which are perpetuated by the press, if not buried by the waves of time, may be buried by the waves of succeeding volumes. No man can maintain that even the works of Milton and Shakespeare are destined to eternal duration. Look we to the past history, to the annals of mankind for four thousand years, and it will be found, that of the productions of genius, architecture alone erects its monuments of eternal duration, which remain as permanent as the granite, or freestone, or marble, of which they are constructed, and attest more than written annals a nation's greatness."

SALFORD.—The Committee appointed to decide upon the merits of the respective works submitted in competition for the Salford "Peel Monument," have awarded the first premium of 50*l.* to Mr. M. Noble, of London, for his model of a statue, to be executed in bronze; the second premium of 25*l.*, to Mr. T. Worthington, of Manchester, for a design for a Fountain; and the third, of 10*l.*, to Mr. E. B. Stephens, of London, for his model of a statue.

SHEFFIELD.—The members of the Sheffield file trade, numbering about 2000, have deputed one of their body, Mr. Hiram Younge, to execute, for the Great Exhibition, a file that may be considered worthy of the town and its manufactures. The commission, we understand, has been performed in a way that reflects the highest credit upon the party to whom it was assigned; who has produced an object exhibiting great artistic skill and taste, and by means of the hammer and chisel alone, no graving tools of any kind having been used in the work. The file itself may be thus described:—It is of the kind known as the "double tanged," and measures 54 inches in length, by 3½ inches in breadth, the thickness being three-quarters of an inch. In weight it is about 28*lbs.* Both faces are ornamented, and the tangs are sunken at each end by means of filing. Upon one of the tangs (or portions by which the file is grasped in the hand) we have the national arms, and on the other side or face of this same tang we find the Cutlers' Hall, beautifully delineated, and accompanied by the motto of the town, "Pour parvenir à bonne foy." The other tang is ornamented, on one side, by a representation of Atlas supporting the globe, his feet resting on two lions "couchants," beneath which is the Sheffield arms, surrounded with horns of plenty; and on the opposite side are the Cutlers' arms, with suitable emblems. On the moulding is cut, "Designed and executed by Hiram Younge, a member of the Sheffield file trade." So much for the "tangs;" now for the blade itself. On one face of the large central compartment is a view of the great Crystal Palace itself, and on the other face is a view of the Sheffield Infirmary, both being admirably truthful representations. Between the "tangs" and these central views, there is a pictorial history of file-making in its different stages. We have here, first, a file-forgers' shop, showing bellows and other utensils, together with a maker and striker at work; next, the inside of "a wheel," with grinders at work; then, the cutting-shop, with three figures at work, one grinding his chisel; and, after it, a view of a hardening shop, with hardener at work, and two women scouring files. The producer of this "art file" is only one of the operatives of his trade, and owes nothing of his skill to artistic education; but it may be mentioned as a proof of the estimation in which his abilities are held, out of his own country, that in the course of last year a file-manufacturing

house of Magdeburg, in Lower Saxony, having been anxious to procure a file on which the Palace of Potsdam, and other local edifices might be "cut," Mr. Hiram Younge was specially sent for, and in Magdeburg he executed a work, for which it is likely that a gold medal will be awarded him by the authorities of that city.

THE MANCHESTER PEEL MEMORIAL.—We have already announced that the committee for the erection of a statue to the late Sir Robert Peel in Manchester, had invited a limited competition of the most eminent English sculptors who might be desirous of executing that work. This invitation was responded to by the transmission of seventeen statuettes, varying from two feet to two feet five in height. The choice of the committee, after a long and careful deliberation, has fallen upon Mr. Calder Marshall, A.R.A., whose busts of the poets Moore and Campbell will be in the recollection of many of our readers. To make assurance doubly sure he appears to have submitted two models to the committee, one of which has had the good fortune to carry off the prize. It represents our great statesman in the act of addressing an assembly. The right leg is advanced, and the right hand holds a scroll. The figure is enveloped in a cloak, which the left hand presses to the breast. The pedestal is ornamented by two wreaths of corn stalks. Seated on the upper plinth, their feet resting on the lower plinth, are two allegorical female figures, one of them an impersonation (says the *Manchester Guardian*) of "Knowledge in Science, Literature, and the Arts," holding a laurel wreath; and the other an allegorical representation of Manchester, with "upturned gaze," her right hand resting on a bale of cotton goods, and her left holding a distaff or spool of cotton yarn. Unbound sheaves are strewed at her feet, upon which rests a shield bearing the arms of Manchester. The whole of the models have been exhibited, and with almost a single exception, most severely handled by some of the Manchester journals. We cannot admire the taste which has prompted these uncourteous and uncalled for attacks; still less can we understand the principle on which the names of the unsuccessful candidates have been revealed to the public. It is sufficient mortification to the competitor on such occasions to find his design rejected, without being exposed to coarse and ignorant criticism.

Lord Campbell has decided that the Royal Manchester Institution, established exclusively for scientific and artistic purposes, is not exempted from the payment of poor rates.

CORK.—The Lords of the Committee of Privy Council for the Board of Trade have appointed Mr. Robert Scanlan, Head Master of the Cork School of Design, vacant by the death of Mr. Willes. The salary is 300*l.* per annum. Mr. Scanlan we know as an excellent painter of architectural interiors, but we know not what his other qualifications may be, to fit him for the post he now occupies. He may possess all that is requisite, and we trust, for the sake of the school, that he may exhibit all the energy and ability of his predecessor.

BURY TESTIMONIAL TO SIR ROBERT PEEL.—In consequence of invitations from the members of the Bury Peel Testimonial Committee to furnish models for a Memorial Statue for the native town of that great statesman, and the volunteer designs of many sculptors to whom the Committee had made no application, upwards of forty models were received, all of which have been arranged for exhibition in the new town hall, recently erected by the Earl of Derby. The names of the candidates have been publicly announced. Among them we notice several well-known sculptors, any of whose works would doubtless have proved worthy of honourable distinction. The amount subscribed is 2700*l.*, of which 2500*l.* will be devoted to the monument, and the residue to incidental expenses connected with it.—We have subsequently learned that Mr. Bailey has received a commission to execute a bronze statue of the late Premier, which is to be erected in the market-place of Bury. In Mr. Bailey's design, the ground on which the figure stands is decorated with implements of husbandry,—the plough, the harrow, sheaves of corn, &c. The whole is supported by a pedestal of granite, the centre of the upper moulding of which is occupied by the arms of the town of Bury, whilst at the sides are bas-reliefs of Commerce and Navigation. On the lower plinth are the arms of the Peel family, surrounded by emblems indicative of the late statesman's taste for art and literature.

LIVERPOOL.—Mr. H. C. Pidgeon, the late Secretary of the Liverpool Academy, has been presented with a richly chased silver inkstand, by a few of his admirers and friends, previous to his departure for London, where he has been appointed to the Professorship of Drawing at the Putney College.

THE VERNON GALLERY.

REBEKAH AT THE WELL.

W. Hilton, R.A., Painter. C. Rolfe, Engraver.
Size of the Picture 3 ft. 7½ in. by 2 ft. 10 in.

It argues but little in favour of the taste of the period when Hilton lived, to know that a painter endowed with such genius as his, should rarely have received a commission for a picture, and almost as rarely have failed in finding a purchaser for one executed in the hope of a sale. Yet so it was, the best historical painter of his time—and we affirm this without any disparagement to his contemporaries, many of whom were artists of great talent, and entitled to high position—exhibited his works for the gratification of thousands, but seldom to his own pecuniary profit.

Mr. Vernon formed an honourable exception to the Art-patrons of the day, by giving Hilton a commission for a work, when the artist painted the picture from which our engraving is taken. The passages in Scripture here illustrated are in Genesis, chap. xxiv., verses 22 and 47:—"And it came to pass, as the camels had done drinking, that the man took a golden ear-ring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold,"—and he "put the ear-ring upon her face, and the bracelets upon her hands."

The treatment of this subject is simple, but the simplicity is that of no common mind; there is a studied yet perfectly natural elegance in every figure of the composition. The first which would, as a matter of course, be looked for, is Rebekah, receiving, with all modesty and humility, the gifts sent by her future father-in-law; this is, in all points, a very beautiful conception. The next is the "eldest servant" of Abraham's house, one whose fidelity to his master's interests has doubtless long been tried; he is kneeling, not so much that he might thereby the more conveniently adorn the "damsel," but from respect to her, and because his mission had found favour in her sight, therefore "he bowed his head and worshipped the Lord." The group of water-bearing maidens is charmingly composed, each so well expressing the particular emotion of surprise, or pleasure, or curiosity, by which she is animated. The camels and their drivers, to the left, sustain the balance of the composition, while the lofty palm-trees are cleverly introduced to break the line of the figures and to impart distance.

The colour of the picture is brilliant, though somewhat subdued; the time being "eventide," gave the painter an opportunity of investing it with a warm, sunny glow. It is painted in a vehicle which, for the sake of the artist's enduring fame, we hope will long stand the test of time, for it is undoubtedly one of his best works. Mr. Rolfe has engraved it with much delicacy and power.

THE GREAT EXHIBITION.

NOTWITHSTANDING many and confident predictions to the contrary, there appears to be no doubt whatever that the Palace of Industry will be ready to open on the appointed day. During the last few weeks, a marvelous stride has been made towards its completion, and before these remarks will have found their way into the hands of our readers, possession will have been given up to the Committee. Two important questions have been decided since our last publication; the style of internal decoration, and the scale of prices of admission; and leaving the voluminous details to which every day gives rise to the newspaper press, we must be content, on the present occasion, to confine our attention to these points.

We rejoice to learn that Mr. Owen Jones's suggestions have undergone considerable modification. We are perfectly satisfied that the plan originally contemplated would not only have disgusted the public at large, but would have disappointed even those ardent admirers of violent contrasts who have been most clamorous for the adoption of his theory. The style of decoration which might suit the interior of an Alhambra, or a cathedral, with windows shedding "a dim religious light," could hardly fall of being out of place in a building which, when its arrangements are completed, will be one blaze of light and colour. The substitution of white for yellow, is certainly a great improvement; but we should have liked to have seen the red also give place to some more quiet tint. If the products exhibited be, for the most part, as full of colour as we have reason to anticipate, the back ground provided for them will very much impair their effect. What house decorator, not to say architect, would hang a gallery destined for the reception of pictures, with a paper whose pattern

consisted of stripes of different colours? The notion is preposterous. The veriest tyro in the art of decoration would assure you that such a back-ground would be destructive to everything around it which was not as coarsely violent as itself. If, therefore, the interior of the Palace of Glass may fairly be regarded in the light of a picture gallery, there can be little doubt that a neutral back-ground would have been best adapted to give harmonious prominence to the objects which are destined for exhibition within its walls. But, setting aside the overpowering character of a combination of such colours as red, blue, and yellow, it would not even have possessed the merit of being gorgeous. The yellow must have been converted into gold before any such effect could possibly be produced. To get rid of the yellow, therefore, upon almost any terms, is a boon; and, having achieved this step in the right direction, we have only to hope that the effect of the colours finally employed, will prove more successful than we have a right to anticipate.

The scale of prices which has been fixed for the admission of the public to the Exhibition, and the arrangements connected with it, do not appear to have given satisfaction to any party, and to the middle and humbler classes more especially. The prices are as follow:—Season tickets for gentlemen, 3*l.* 3*s.*; and for ladies, 2*l.* 2*s.* each. These cards will not be transferable, and will be the only admissions available for the first day, when no money will be taken at the doors; on the second and third days the rate of admission will be one guinea each person, without distinction of sex. From the fourth to the twenty-second day it will be reduced to five shillings. On the 28th of May the price of admission will again diminish to one shilling for Monday, Tuesday, Wednesday, and Thursday; for Friday, two shillings and sixpence; and for Saturday, five shillings. There will be no open days. We are aware of the impossibility of satisfying everybody; but there are some of these conditions which are so obviously at variance with the wishes and interests of a large majority of the public, that we cannot refrain from recording our objections to them. A plan which compels every visitor to take a season-ticket before the opening day, or forfeit no small portion of its value, must be founded on the belief that the vast body of visitors who may be expected in London during the season of the Exhibition, will be present to attend its opening. Such an influx even of first-class visitors cannot be looked for; and those who may be unable, from various circumstances, to reach London before the twenty-second day, will naturally consider it hard to be called upon to pay as much for a season-ticket then as those who have had the benefit of the twenty-one preceding days.

We do not see why the principle adopted by the managers of theatres of reducing their prices, one-half, after a certain time in the evening, should not furnish a hint to the purveyors of season-tickets for the Great Exhibition. After the first three acts—the opening day, the guinea days, and the eighteen or a portion of the eighteen five-shilling days—we see no reason why the price of the season-ticket should not decrease in proportion to the actual diminution of its value.

The attempt to force the sale of season-tickets, cuts both ways. Great numbers of persons will, no doubt, provide themselves with them, in order to share, with the aristocracy, the privilege of *entré* on the first day; but it is equally certain that very many who may be unable to enjoy that advantage, will be deterred from purchasing them afterwards. We doubt, moreover, if the arrangement will prove altogether satisfactory to the higher and wealthier classes, who would, we fancy, gladly pay a liberal fee for admission the first day, and take season-tickets afterwards.

The price of the season-ticket, with the privilege now attached to it, is too low for the higher and wealthier orders of society, and too high for the middle classes. The man of humble means, who visits the Exhibition for the purposes of study, and who may be unable to afford the purchase of a season-ticket, is not only altogether excluded from the objects of his curiosity for the first twenty-one days, but even after that period has only one day in the week on which, at a cost of two shillings and sixpence, he will be enabled to examine the various products of industry with any chance of attaining the object he has in view.

Again; we doubt the policy of the virtual exclusion for twenty-one days of the large majority of the public. One day in each week, at least, should have been set apart, on which the poorer classes, even more deeply interested in the success of the experiment than the rich, might have the opportunity of judging of it for themselves, at a cost in some degree correspondent with their means. As a matter of finance, the exclusion of the masses

who might be enabled to pay a shilling for their *entrée* during the first twenty-one days, is a great mistake. However, the Committee have done well to reserve to themselves the right of modifying the somewhat capricious arrangements they have made; for they may rely upon it, they will be called upon for this exercise of their candour and discretion.

PROPOSED EXHIBITION

OF THE CHEF-D'ŒUVRES OF THE ENGLISH SCHOOL OF PAINTING.

THE English School of Painting will, for obvious reasons, be wholly unrepresented at our approaching Industrial Exhibition. It becomes, therefore, of importance that the omission should be remedied, so far as it may be possible to do. The Vernon Gallery, the Royal Academy, and the collections of such noblemen and gentlemen as may be induced to follow the example of Lord Ellesmere, will assist, doubtless, in vindicating, in the eyes of the many tasteful and intelligent amateurs from all countries who are about to visit us, the character of British art. Several of our finest private collections, are, however, located at a considerable distance from the metropolis; those formed by the late Lord Egremont, the Duke of Bedford, Mr. Wells, Sir Robert Peel, and Lord Northwick, for example. Many are, it is true, scattered throughout London and its neighbourhood; but the fact that the pictures of some of our most tasteful and liberal patrons of art form the decorations of their private rooms, renders it impossible for them to open their doors to any considerable body of the public without a total sacrifice, for the time, of their domestic comfort. A great number of the most exquisite specimens of the English School—thanks to the skill with which they have been engraved, are of European reputation, but confined to rooms in the daily occupation of their respective proprietors, and are thus removed from the eyes of all but privileged visitors. The treasures of British art are so widely scattered, and so entirely inaccessible to the public at large, that even Englishmen of taste are themselves comparatively ignorant of the pictorial treasures with which their country abounds.

An anxious desire to vindicate the reputation of the British School to the vast body of foreign amateurs who will be induced, by our Industrial Exhibition, to visit this country in a few weeks, has prompted us to offer a few suggestions for the formation of a gallery composed of a careful selection of several of the best works of each of our more eminent modern painters, from the days of Sir Joshua Reynolds to the present time. About a quarter of a century ago, an exhibition of this description, although of limited extent, was opened with great *éclat* by the directors of the British Institution. One or more of the favourite works of all our most eminent modern painters, lent for the purpose, either by the artists themselves, or the amateurs into whose possession they had passed, were assembled together on that occasion, and formed the most deservedly popular exhibition which was ever collected within the walls of that gallery. A large majority of the most distinguished patrons of British art dismantled their houses, ungrudgingly, for the purpose of rendering this pictorial galaxy as bright as it was possible to be; and were rewarded, not only by the gratification of knowing that they had assisted in maintaining and extending the reputation of the British School, but by the stamp set upon their pictures by their selection for such a purpose. There can surely be no difficulty in repeating the experiment at the present time. The approaching exhibition of the Royal Academy will, no doubt, afford the stranger a fitting opportunity of estimating the character of British art in 1851; but we desire to show him what it has been, as well. We would, moreover, introduce him even to living genius through its most successful efforts. This can only be accomplished by some such plan as we have attempted to suggest. There is scarcely a picture of any celebrity of the English school which cannot be traced to its possessor, and there are few patrons of art who would not cheerfully lend their treasures for so national

an object. The chief obstacle is a place in which to exhibit them; unless, indeed, the directors of the British Institution so far countenance the project as to waive their proposed exhibition of the Old Masters, this year, in its favour, and close that which is now on view a few weeks earlier than usual. Could this concession be obtained at their hands, and both artists and amateurs would cordially co-operate in the work, the result could not be otherwise than successful; and we cannot but feel convinced that such an exhibition would impress our foreign visitors with a much more exalted impression of the merits of the British School than they now entertain; whilst it could not fail of proving instrumental, even here, in elevating its reputation, and promoting its prosperity.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On the 10th of February, the Royal Academy proceeded to elect four members: the following gentlemen were chosen—Sir J. Watson Gordon, R. Redgrave, Esq., T. Creswick, Esq., and F. Grant, Esq. These elections will not be altogether satisfactory; with the exception of that of Creswick, who holds rank among the very highest landscape painters of the age, and whose talents would confer honour upon any society. In his case the distinction has been amply earned by a long career of honourable success; indeed he ought to have been a member of the Royal Academy at least ten years ago; and would have been, but for that limitation as to members, which so prejudicially abridges their honours and benefits. Mr. Redgrave, too, is highly esteemed and respected; no living artist is more so; he also ought long ago to have had a seat in that assembly; he has certainly nothing to complain of as to haste on the part of those who are at length his peers. Sir J. Watson Gordon is confessedly the first of living portrait painters; but he resides in Scotland; is President of the Scottish Academy, and does not need, nor is he honoured or benefited by, the election into our Academy, which keeps out of it one who is in all respects worthy the distinction—for which he is doomed to wait at least another year. Mr. Grant has also attained fame, and is fashionable; but he is unequal—and great or otherwise, according to circumstances.

THE FLAXMAN REMAINS.—The authorities of University College have done all honour to the relics of Flaxman, which have been presented to them by Miss Denman. The portion of the edifice assigned them is to be called the Flaxman Hall; it is a small polygon, rising into a dome, lighted from the top, and presenting four principal sides, as large panels, each of which contains nine bas-reliefs. The centre of the hall is occupied by the grand life-sized group, "Michael and Satan," the only round composition in the collection. The casts—for these works are all in plaster—are of various sizes, and are let into the wall and disposed according to their dimensions, as regularly as possible, the vacant spaces being painted in imitation of marble. Around each composition a moulding is run, in imitation of a frame; and in order more perfectly to realise the frame, this is gilt, and here and there casts a reflection which importunes the eye, much to the prejudice of works which, independently of being entirely white, present no strong oppositions of chiaroscuro. This gilding will be deplored by all lovers of pure sculpture. We may apply to Flaxman the characteristics of Atticus,—"Elegans non magnificus, splendidus non sumptuosus, plus salis quam sumptus habuit;" the "splendor" of Flaxman requires no assistance from ornament of this kind. The works are generally small, and among them are many monumental compositions; but in all these there is a touching story, and the sublimity of the poetic subjects is of a quality which the Greeks themselves have never excelled. This presentation is the sequel of a sad history; he, the greatest master of the Rhodian Art since the best cycle of Greek sculpture, is unknown in his own country,—he who, had he lived in times befitting his genius, had been the friend of Pericles,—he who has con-

strued Homer and Dante into the only language which approaches their "enthroned elevation," is unrecognised in our own school. We presume not to know the history of this gift: University College, however, is fortunate in the possession of these works, the proper place for which should have been the National Collection. In their present site they will be comparatively unseen, save by those whose tastes may lead them to visit Gower Street for that purpose.

THE BRITISH MUSEUM.—The external and internal decoration of this splendid edifice are at length proceeding rapidly. A granite curb, some three feet above the pavement, on brick foundations, constitutes the base. The central gates, and the iron scroll-work, forming the inclosure, will be exceedingly massive. The statues which are to surmount some of the piers, as well as the sculpture prepared for the tympanum of the building, are about to be raised into their places. The decoration of the new western galleries is fast approaching to completion, and will soon be ready for the reception of Layard's Assyrian Antiquities. The following is the account given by the *Builder* of the style in which the interior will be decorated:—"The ceiling of the new galleries is formed, like those of the other galleries, into a series of small deeply-sunk panels: the ground of these is coloured blue, and upon this, in the centre of each, is a gilt star, or a composition of four honeysuckles, placed alternately. The plaster bed-mould around each panel have red in them, and on the soffit of the main beams, forming the larger divisions of the ceiling, panels are formed by green lines. The frieze on the walls has a white honeysuckle pattern on a quiet green ground; but where it runs out over the projecting piers, frets are substituted for honeysuckle. The upper part of the walls is coloured sage green, with panels formed by red lines, and the lower part (the podium) is to be coloured dark red, as a back-ground for the sculptures. The decoration of the Elgin Room will be richer—the walls wholly red."

THE LATE GEORGE BARRETT.—The members of the Society of Painters in Water Colours, have, we are gratified to learn, agreed unanimously to grant an adequate sum of money for the erection of a memorial tablet to the memory of this charming artist and most excellent man, in Paddington Old Church-yard. It was from the back windows of his modest cottage in Devonshire-place, Edgeware-road, where he resided for many years, that he was accustomed to study those sunset and twilight effects which formed the staple of his Art. Not unaptly has a modern poet said of him:—

"Not a grace
Shed over earth from the blue heaven above,
At dawn, noon, sunset, twilight, or when night
Draws o'er the sleeping world her silvery veil,
But he had traced its source, and made his own:—
Nay, not an hour that circles through the day,
But he had marked its influence on the scene,
And touched each form with corresponding light."

To superficial observers, he appeared to be somewhat too close an imitator of Claude, but such was not the fact. He went to a higher source for his inspiration. We could not look upon his glowing scenes, without feeling that they were familiar to us; but this was but a proof of the truthfulness of his compositions. We had seen them before: in those effects of earth and sky, from which he had studied them with such unrivalled success. Whilst the simple old man was amongst them, people were apt to think lightly of his Art, because, like all true representations of nature, it seemed familiar to them; but now that he has gone, it will have been discovered that he has left no successor in his peculiar, if limited style of painting, who can approach his most successful works. The Society of Painters in Water Colours have done themselves honour by their graceful tribute to an old and estimable associate.

ANOTHER RAFFAELLE.—The gazette of Cremona states that a very splendid picture by Raffaele has been brought to light in that city by a learned connoisseur, who, of course, would part with the priceless gem for a fixed sum. The composition portrays the Virgin worshipping the Infant Saviour, with St. Joseph in the background. As usual, in similar cases, the letters,

S. R. U. have been found in an obscure corner, which, being interpreted, means "Sanzius Raffaele Urbina." Rather premature this, in conjunction with something similar at home, baptised "the Moore Raffaele," which we announced in our January number. Still more astonishing news comes from Rome. It has always been doubtful whether Michael Angelo ever painted pictures in oil; that he furnished designs, is sufficiently recorded; but it is reserved for us to-day to receive incontestable testimony that he did use oil colours. A Signor Campanari, resident in London, is the hero of the romance; this gentleman disclaims being a picture dealer—we think we recollect him, however, as a dealer in Italian antiquities, vases, sculptures, &c.; and we believe, also, he has been lauded for his antiquarian learning in various ways by the periodical press. He calls himself a connoisseur in Art, and his position in this respect will be gathered from the following details. At one of our ordinary picture sales in London, Signor Campanari bought an old portrait of an elderly lady, for a few shillings; the lady is looking upwards devoutly, and clasping an open prayer-book in one hand. With these commonplace elements of expression, the picture becomes the actual portrait of Vittoria Colonna, the wife of the Marquis Pesaro, General in the service of Charles V.; and painted in oil by Michael Angelo. In one of Michael Angelo's poems, he alludes to having made a portrait of this lady; this therefore is the actual portrait, and Signor Campanari sent it to Rome to obtain the authority of the Academy of St. Luke as to its unquestionable originality. By what charter, patent, or prescription, the Academy of St. Luke dares to promulgate such a decree of unquestionable originality, we have to confess our ignorance. But the Academy of St. Luke has decided that it is the original portrait of Vittoria Colonna, painted by the mighty Michael Angelo, so long lost and grieved for, until discovered among the lumber of a London sale-room. Moreover, the further important fact is settled, although hitherto disputed both here and abroad, that Michael Angelo painted in oil colours. Certain connoisseurs of Rome value the picture at 30,000 Roman crowns (about 6,000*l.*); a still greater proof of its originality! The picture is exhibiting in Rome, where crowds rush to view it. Surely Signor Campanari will afford us a similar treat this summer, when all Europe and half of America will be in London, sight-seeing.

NEW DIORAMAS.—Her Majesty's Concert Room, adjoining the Opera House in the Haymarket, has been converted into a "Tourist's Gallery" for the exhibition of Mr. Charles Marshall's extensive diorama, illustrating the grand routes of a tour through Europe. The principal cities of the continent are delineated, and a great portion of landscape scenery, characteristic of the various countries supposed to be visited by the "tourist."—The views are all interesting but in many instances not very novel. In some of the scenic effects Mr. Marshall has happily called to mind the powers which have made his theatrical fame.—At the Apollonicon Rooms, St. Martin's Lane, a series of pictures illustrative of the military career of Napoleon Buonaparte is exhibited. They consist of about twenty tableaux, each representing some important event in the life of the great General, or some place rendered celebrated in connection with him. At one period of the day the descriptive lecture is given in French. The painters of the Panorama of the Nile are engaged in preparing another, which will delineate the scenery between Cairo and Jerusalem, and illustrate the Exodus of the Israelites.

THE TRUSTEESHIPS OF THE NATIONAL GALLERY, vacant by the death of Sir R. Peel and the Marquis of Northampton, has been filled up by the appointment of Lord Overstone and Mr. Thomas Baring. The Accountant-General, Mr. William Russell—a relation of the Premier—has, we learn, also been added to the number.

EXHIBITION OF REJECTED ARTICLES.—A suggestion has been offered which has for its object an exhibition, under another roof, (Covent Garden, or Drury-lane Theatre, for example,) of the articles excluded from the Palace of Industry. We doubt the policy of

any such display. With the exception of such objects of Art or Manufacture, as may be rejected from some oversight, wholly irrespective of their merits, there will be little that is really worthy the attention of the public in such a collection, and we cannot, therefore, understand what good purpose it would answer. The idea has no novelty to recommend it. We have had exhibitions of the pictures rejected from our various public galleries, and they have invariably proved beneath contempt. The greater part of such matters are rejected because of their inferiority, and, even where articles of a different character owe their exclusion to accident or jealousy, the respectable artist or manufacturer can gain little in reputation by appearing in such company.

ART IN HATTI.—Besides the models which have reached Europe from the Negro empire, drawings of the seal, the crown, and other insignia of Emperor Souleouque have lately arrived. They exhibit fair specimens of chasing in gold.

THE SOCIETY OF PAINTERS IN WATER-COLOURS have elected Mr. J. Burgess, jun., an associate Exhibitor of that institution.

THE SOCIETY OF ARTS propose to hold *conversations*, and meetings of distinguished scientific men of all nations, so long as the Great Exhibition remains open.

MR. LAYARD'S RESEARCHES IN ASSYRIA.—The very insignificant funds placed at the disposal of Mr. Layard by the British Government having become exhausted, he has been obliged to abandon several excavations which he had commenced at Nimroud, and has proceeded to Babylonia for the purpose of examining sites and selecting spots that present greater facilities for excavation in that country. A private subscription has been opened here with the view of aiding him in his enterprising labours, of which Mr. Murray, his publisher, has the management; and which will, we trust, enable him to prosecute his investigations with renewed vigour. He has, we hear, entirely recovered from his late indisposition, and needs but the "sinews of war" to recommence his operations with renewed vigour.

MR. LOUGH'S "MICHAEL."—Among the groups of sculpture destined for the Great Exhibition, is a model of "Michael subduing Satan," by Mr. Lough. This is a bold attempt after Raffaele and Flaxman, but Mr. Lough professes to have discovered a new mode of treating the subject. Disdaining all Miltonic accessories of spear or armour, he has attempted to spiritualise his forms, and has represented Michael as overcoming Satan by moral rather than physical power.

THE DEAN AND CHAPTER OF ST. PAUL'S have at length been induced to consent that the cathedral shall be opened without charge for a few hours every day to all visitors who may desire to inspect its monuments during the approaching Exhibition. They require, however, as a *sine quid non*, that the City authorities shall provide constables to protect the interior of the church from injury or desecration.

DEATH OF M. AUDUBON.—The American papers announce the death of this eminent ornithologist. He was the first, who (like Redouti in the domain of botany) introduced a high Art-skill in the delineation of birds. The extraordinary size of his copper plates enabled him to dispose his figures amid the sublimity of American nature, of both of which he was an assiduous and ingenious observer. M. Audubon attained the age of 78, and died on some property of his own on the banks of the Hudson.

MR. S. RAYNER.—The works of Mr. Rayner will not again be exhibited on the walls of the Gallery of the Society of Painters in Water Colours. In consequence of the lamentable notoriety which Mr. Rayner has obtained in recent legal proceedings, the Members of that Society unanimously resolved to erase his name from the list of their associates.

MR. J. M. LEIGH'S SCHOOL OF ART.—Mr. Leigh has, during the last few weeks, been delivering an eloquent course of lectures on subjects relating to the Fine Arts, which have been numerously attended by his pupils and visitors.

THE PEEL MONUMENT at Tamworth is now finally settled; it is to consist of a bronze statue on a pedestal, to be executed at a cost of 1000*l.*, and to be erected in the market-place.

NOVELTY IN PRINTING.—Among the multitude of new ideas which the Great Exhibition is calling forth, may be mentioned one by a Mr. Harvey, of Weymouth, who is maturing a plan for a novel style of printing. Instead of using black ink upon a white paper, which, as he justly observes, often distresses the eye, he proposes to use a white ink upon a dark green paper, whereby the inconvenience attaching to the former method may be obviated: he selects green rather than another colour from its being best suited to the sight, and because it is "nature's colour." The announcement applies at present only to newspaper printing, but if successful so far, we presume it will be extended to book printing. We wait with some curiosity to see the result of the experiment, though we are not very sanguine of its success: the great difficulty we apprehend will be to find a green that will stand the test of time.

WEDGWOOD'S PATENT MANIFOLD WRITER is justly entitled to the consideration of all who are anxious to save both time and trouble in the matter of correspondence. We are aware that the invention has been some time before the public, but it is only recently we have had an opportunity of testing its merits; and finding that it answers its intended purpose remarkably well, we are desirous of adding our testimony to the many already adduced in its favour. The principal advantage it offers is, that by a very simple arrangement of the materials contained in the case, a person is enabled to produce in one operation a letter with its copy; or, if requisite, a letter with two fac-similes. It is unnecessary to enlarge upon the utility of such an invention where correspondence is extensive and important.

PALANQUIN CARRIAGE.—A somewhat novel and useful vehicle has been manufactured by Messrs. Hallmarke, Aldebert, and Co., of Long Acre, for the use of his Highness Said Pacha, admiral of the Egyptian fleet, and one of the sons of the late Mehemet Ali: it combines the comforts of an invalid carriage with the protection and freedom of the palanquin, and will prove to Orientals a highly desirable park or garden-carriage, for it may be moved by hand. The decorative work has been very tastefully effected, and the entire carriage is well adapted for its purpose. Strong bands of India-rubber encircle the tire of the wheel, adding much to the ease of motion, and affording another useful application of this serviceable material.

THE EDINBURGH NATIONAL GALLERY.—The first donation to this important institution was received in January last from Mr. Wardrop, of London. It consists of a picture by Vander-muller, and the "Beheading of John the Baptist," by Domenichino Nerli. We shall be glad to record other additions.

ST. PAUL'S CATHEDRAL.—The area in front of the west end of the cathedral at the top of Ludgate-hill, has at length been opened to the public by order of the dean and chapter. These gates are thrown open for the admission of visitors, numbers of whom have availed themselves of the opportunity of inspecting the exterior details of this magnificent ecclesiastical edifice.

EXHIBITED BLOCKS.—The newspapers tell us of huge blocks of coal, weighing, we cannot say how many tons, which are to be among the contributions to the Great Exhibition. We hope they will be excluded: to show them can answer no imaginable purpose: models the size of turkey eggs would answer quite as well. We confess it seems to us something very like an insult to have asked for space for such objects, notwithstanding they are designed only to decorate the exterior.

THE DAILY NEWSPAPERS state that the Roman Catholics are in treaty for a piece of ground in the line of the new street about to be formed between the Houses of Parliament and Pimlico, for the purpose of erecting upon it a magnificent cathedral, to be entitled St. Patrick's. The new street which will run through the most densely populated part of Westminster, will be called Victoria-street, and the houses of which it is to be composed, will be suitable for residences for members of the legislature. The cathedral is to be the metropolitan church of the "Cardinal

Archbishop of Westminster." An edifice erected upon the scale described in the announcements to which we refer, would cost some 250,000*l.*; where such an amount is to come from has not been stated.

VISITORS TO EXHIBITIONS.—We gather from the *Birmingham Journal* that 6450 persons, chiefly of the working classes, visited the Exhibition of the Society of Artists in that town during eleven days, all of whom conducted themselves with perfect propriety.

BRIDGEWATER HOUSE GALLERY.—We are gratified to find that the picture gallery of Bridgewater House is advancing rapidly towards completion, with a view to the admission of the public, under proper restriction, to view the collection. This is a noble example and one which will, we trust, be followed by other collectors.

METALLOGRAPHY.—Mr. Nicholas Zach, of Munich, has discovered a new process in lithography, by which he can give to any metal plate, traced by a needle, a preparation that makes the design show itself in relief, in less than an hour, on the plate. Mr. Zach designates the process, metallography.

MACHINED PAPER HANGINGS.—We learn from the *Journal des Débats* that the French are adopting from our calico printers and paper-stainers machinery for printing paper-hangings. A single machine of this description will, we are assured, print 2000 pieces an hour, being at the rate of upwards of 50,000 feet per diem.

THE TESTIMONIAL PORTRAIT OF MR. THOMAS CUBITT, which the Builders' Society commissioned Mr. Pickersgill to paint, has been engraved by Mr. Ward, and a copy presented to each subscriber. Mr. Cubitt has done so much for the improvement of the West End of London, and has uniformly conducted his enterprises with such great liberality, that he is on every ground richly entitled to this handsome recognition of his merits by the profession to which he belongs.

MEDALLION FOR THE SOCIETY FOR THE PROTECTION OF LIFE FROM FIRE.—The advertisement of this Society, inviting designs for a medal, was responded to by fifty competitors. The premium of 50 guineas has been awarded to Mr. S. M. Nixon, of Hampstead.

CONTRIBUTORY DECORATION OF THE PALACE OF GLASS.—A space of 24 feet square will be set apart on the ceiling for each exhibitor, for the purpose of displaying decorative articles; and panels will be reserved of 8 feet by 16, adapted for the exhibition of paper hangings, new designs in stucco, fountains, painted glass, and all kinds of ornaments adapted for domestic purposes.

THE ARCHEOLOGICAL INSTITUTE.—The new President, elected to fill the place of the late Marquis of Northampton, is Lord Talbot de Malahide.

THE GERMAN PAINTER CORNELIUS has made a design for a medal commemorative of the services and death of Count Brandenburg. In this medal, says the *Journal des Débats*, the Count is represented with one hand resting on the helm of the vessel of state, stemming the waves of the revolution, and with the other grasping the column of the State, re-erected from its late fall. We have thus the State represented as a vessel at sea, and also a column on land!

PICTURE OF LEONARDO DA VINCI.—An important picture of the great master has, it is said, made its appearance in Hanover. An employé of the railway having purchased a dusty canvas at an auction, fixed the attention of connoisseurs on it, when it appeared that it was the famous picture made by L. da Vinci by order of Lodovico il Moro on the celebration of the birth of his twin sons. It represents a naked Leda, with two boys, a Cupid and a swan; in the back ground appears a mulberry tree, in allusion to the name of the owner, "*il Moro*." The picture is valued at a high sum, and has been already cleaned previous to being sent to the Art-Societies of Europe. We doubt its authenticity.

THE RE-ERECTION OF THE MARBLE ARCH at the northern entrance to Hyde Park is proceeding rapidly; one of the objections to the selection of this site, the anticipated removal of the handsome gates presented to the country by Mr. Hope, has been obviated. These gates, with two new pairs, will form side entrances.

There will thus be five carriage approaches in this quarter!

ANOTHER ARCHITECT OF IRON AND GLASS.—Mr. Thomas Turner, architect of Belfast, claims for himself and Mr. Richard Turner, Dublin, to have sent in to the committee for the erection of the Glass Palace, a design for an edifice of iron and glass, bearing some resemblance to that of Mr. Paxton. His plan included, he says, a dome of 200 feet. This was the only design out of 245 which contemplated such an arrangement.

MONUMENT TO WASHINGTON AT NEW YORK.—This work which consists of an obelisk 500 feet high, and 55 feet square at the base, on a foundation 81 feet square, is now in course of erection. The base and 76 feet of the obelisk have been completed, at a cost of 120,000 dollars. The total expense has been estimated at 500,000 dollars.

THE PENNY SUBSCRIPTION MEMORIAL TO SIR R. PEEL amounts to 1500*l.*, but no suggestion has yet been offered as to the purpose to which it should be applied. Why should not the operatives have their statue of Peel, as well as their employers?

THE PAVILION OF BRIGHTON having been purchased by the authorities of the town, and completely renovated, has been inaugurated by a grand ball. Among the new embellishments, are some curious specimens of oriental sculpture, and some fine architectural sculpture, by John Thomas, some of whose works adorn the New Palace of Westminster, and others the magnificent mansions of M. Peto, Esq., M.P., and E. L. Betts, Esq.

DR. CONOLLY.—A public subscription, which has reached 600*l.*, has been made for a testimonial to this eminent physician, whose long and unwearied exertions at the Hanwell Lunatic Asylum, and elsewhere, undoubtedly entitle him to such honourable recognition. It is not too much to say that, since the days of Howard, no one has laboured more ardently and successfully in the cause of philanthropy, and to alleviate the greatest of all "the thousand ills this flesh is heir to." The sum of 400*l.* is to be appropriated for a portrait of the Doctor, by Sir J. Watson Gordon, and the remainder for an engraving to be taken from it.

M. DUVELLEROY'S FAN MANUFACTORY.—Among the objects of taste preparing for the Great Exhibition is a collection of fans from the manufactory of M. Duvelleroi of Paris. This gentleman employs, it is said, upwards of two thousand hands in the manufacture of these elegant toys, and is at the present moment so entirely without a rival in his trade that no lady's *corbeille de mariage* is considered complete without one of M. Duvelleroi's fans. Some of them are indeed perfect bijoux, and are decorated with a profusion of expensive ornament which render them objects of the greatest luxury. Beside being studded with precious stones, the most eminent artists of Paris do not scruple to make some of their most finished designs upon them. Roqueplan, Johannot, Gavarni, Eugène Lami, and Dupré, have from time to time been employed to enhance their attractions. The collection destined for the Palace of Industry, will include fans varying in price from five, to a thousand guineas; among others, a series illustrative of the Arabian Nights, destined for the ladies of the Harem of the Sultan; those used at the marriage of the Duchess of Orleans; and one executed for the Emperor of Morocco, decorated with paintings and jewels, and valued at a thousand guineas. M. Duvelleroi has also renovated, in the most costly manner, the fan of Marie Antoinette, the handle of which is of mother of pearl, relieved by medallions of carved gold, surmounted by a court pastoral by Boucher; the royal arms which occupied this part of the fan, having become defaced. That painters of the highest reputation have not considered it beneath the dignity of Art to devote their talents to this species of decoration, may be inferred from the fact that fans are still in existence which were painted by Metz and Merisi. M. Duvelleroi's contributions can hardly fail to be regarded with great interest, as evidencing his power to elevate a toy to the dignity of a work of Art.

UNION OF ARCHITECTS AND ENGINEERS.—A correspondent of the *Builder* (Mr. Villiers Sankey), in reference to the regret expressed by Mr. Tite, in the course of a discussion at the Institute of British Architects, at the separation of the body of architects and engineers, propounds a plan for their reunion. He suggests that the institutions of architects and civil engineers, throughout every country, should agree to admit members of their respective professions to the rank and grade which each holds in his own body; their professional operations remaining, as before, entirely distinct.

REVIEWS.

THE VIRGIN AND CHILD IN THE CLOUDS. Engraved by R. GRAVES, A.R.A., from the picture by MURILLO. Published by H. GRAVES & Co., London.

The appearance of this print, at no long distance of time after the publication of Mr. Doo's beautiful engraving of the "*Ecce Homo*," would lead us to infer that the public are at length beginning to appreciate that high class of works to which both belong; and we hail the omen as one betokening an increased knowledge of the most exalted productions of the great painters of Christian Art, and a desire to become still better acquainted with their beauties. It has always seemed to us as something remarkable, that a country, whose religious faith is of the purest and most elevated kind, should have expressed so little sympathy with any symbolical representations of their creed; and, consequently, so slight a wish to be surrounded by the evidences of their Christian belief. Saints and martyrs have never ranked among the *penates* of the great majority of our English homes, nor would we have them to be; but a few such prints as this, hanging on our walls, would be no indication that we were about to abjure our religion; and would, most assuredly, show that we were advancing towards a just appreciation of the refined and beautiful in Art. Murillo's picture, in the Dulwich Gallery, is acknowledged to be a noble conception; although, as Dr. Waagen truly observes, the heads are deficient in "divine sentiment," and the colour is too monotonous and inclines too much to a reddish brown. The drawing, however, is charming; and the group of young angels, that hover at the feet of the "*Holy mother*," is exquisitely arranged. Whatever objections the connoisseur may take to certain portions of the original work, it undoubtedly makes a most charming print under the hands of Mr. Graves, who has produced a work of which he may well be proud. The style of his engraving reminds us of some of the best of the old Italian masters, so vigorous are his lines and yet so delicate, especially in their "*cross-hatching*." The flesh of the group of angels is remarkably soft and tender, and the light upon them so gently toned down as to convey the idea of their being partially wrapped in a cloud. But the entire work is full of excellent points, to speak of which would occupy more space than we can devote to it. We can only express a sincere hope that its success will lead the engraver to undertake another in a similar direction.

THE PALACES OF NINEVEH AND PERSEPOLIS RESTORED: AN ESSAY ON ANCIENT ASSYRIAN AND PERSIAN ARCHITECTURE. By J. FERGUSSON, Esq. Published by MURRAY, London.

Undoubtedly the most interesting discoveries made recently in the East, are those which have been conducted by Layard, and which have restored the arts of Ancient Assyria again to the world, and have enabled us to comprehend the glory and the greatness of this important kingdom. Its connection with Scripture History has given it an amount of interest equal to that which the learned *savans* of France and Italy gave to Ancient Egypt. All these researches into the records of the earliest civilised nations have wonderfully testified to the truth of that volume especially revered in Christian lands, and which becomes additionally fortified by evidences the most unexpected and remote, but, at the same time, the most conclusive. Speaking of the present work, its author says, "the recent discoveries in Assyria have been so startling from their novelty, and so important in the results already obtained from them, that scarcely any apology seems to be required for offering to the public an attempt to render one phase of the revelation more clear than it has hitherto been;" and which phase is the architecture of this great nation,

as shown in by the fragments still remaining, and which has not received a due amount of attention from any competent person since the recent explorations, that have done so much to render them clearer. Our author has given to his work much patience and perseverance, and the result is the curious and elegant volume before us. The woodcuts are all well executed; the restoration of the Palace-courtyard of Khorsabad, which forms the frontispiece, is a really exquisite specimen of the art.

THE PILGRIM'S PROGRESS. With Forty Illustrations by DAVID SCOTT, R.S.A. Published by A. FULLARTON & Co., London, Edinburgh, and Dublin.

The mind and hand, in all respects worthy to illustrate the immortal allegory of the nonconformist preacher of Bedford, must be of no common order: it is not the more elegant draftsman, nor the artist whose facility of invention is beyond dispute, that can do him justice. There must be a deep feeling of reverence in harmony with the subject, and a quaintness, if the term may be allowed, of pictorial expression, such as we find in the book itself. And these perhaps are just the qualifications which the late David Scott pre-eminently possessed, and which are remarkably developed in the plates before us. There is in them abundance of invention, highly imaginative and poetical, but at the same time so simple, severe, and dignified, as at once to stamp their author with all the attributes of high genius, while employing them in the task of adding to the interest of a work whose words and teachings carry with them the weight of inspiration. Had Bunyan never lived, Scott might have painted a "Pilgrim's Progress" of his own; but the history once written, he had only to incorporate the author's ideas with his own conceptions, to make them, as it were, one. We can pay these designs no higher compliment than to say, that two spirits more in unison with each other were never occupied, as writer and illustrator, than those of John Bunyan and David Scott. The plates are excellently engraved by the brother of the latter, Mr. W. B. Scott.

THE ROMAN WALL: A HISTORICAL, TOPOGRAPHICAL, AND DESCRIPTIVE ACCOUNT OF THE BARRIER EXTENDING FROM THE TYNE TO THE SOLWAY. By the Rev. J. C. BRUCE, M.A. Published by W. SANG, Newcastle-on-Tyne; J. R. SMITH, London.

The subject of this volume is one of the deepest interest to the English antiquary. Our country does not contain so singular and important a work as the famous wall, with its ramparts and ditches, constructed by the Romans against the incursions of the northern tribes, and stretching from sea to sea across the country, now traversing arid plains, and anon boldly scaling rocky eminences in the most commanding style. Since the days of Hutton there has been no more enthusiastic visitor in its locality than the author of the present volume; and a cheap and good detail of the present condition of this once important barrier, well illustrated, was a desideratum in modern antiquarian literature. Mr. Bruce has done his work honestly and well; it is the result of numerous personal surveys; and he has abundantly illustrated his volume with plans, cuts, and plates of the wall, and the principal antiquities found in its vicinity. We think he has satisfactorily proved the work to be Hadrian's; and, in general, deduced his facts from sound premises. Altogether, the volume is a satisfactory addition to our topographical literature, and exceedingly creditable to the zeal, accuracy, and perseverance of its author.

NOTICES OF CHINESE SEALS FOUND IN IRELAND. By R. GETTY, M.R.I.A. Published by T. HODGSON, London.

The curious porcelain seals which have been discovered in various parts of Ireland, certainly deserve attention at the hands of its native antiquaries. That they are not very clearly decipherable, nor their history lucid, is proved by the present little volume; the translations of their inscriptions by different persons being very contradictory. The idea expressed of their great antiquity, we think may be reasonably doubted; that they were brought hither by the Phœnicians, and "may have lain for an indefinite period beneath the surface of the earth," we greatly doubt. Though "the seal character" by which the words upon them are expressed is very ancient, the unchangeable character of Chinese manners must be taken into account, which continues to modern times the habits of profound antiquity. The collateral evidence afforded by "unquestionable Chinese vases," found in the tombs of Egypt, will not now go for much; only seven or eight have been

so discovered; they have been received on the testimony of the Arabs, who are now generally believed to have placed them there "for the benefit of the curious," having obtained them from the wrecks of Chinese vessels, in the Arabian Gulf.

THE EXPOSITION OF ORNAMENT FOR ALL ARTIZANS, DECORATORS, AND MANUFACTURERS. Published by J. ARESTI, London.

A very useful and cheap selection of tasteful ornaments, designed and selected from various sources, calculated to convey hints to carvers, jewellers, iron-workers, cabinet-makers, &c. Indeed, we know no class of artisans who may not be benefited by a good and cheap selection of ornaments, such as this is. Pen and ink lithography is the style adopted for the engravings, which are very clearly and spiritedly done, reminding us of the excellent and clear manner in which the French do such works.

MARTIN'S INTELLECTUAL READING BOOK. Published by SIMPKIN & MARSHALL, London.

Mr. William Martin is a great benefactor to little children; he is singularly fortunate in being able to bring down his own clear and powerful intellect to the understanding of childhood. He elevates the young mind without fatiguing or overstraining its faculties, and his teaching and reasoning are full of interest. He understands the value of brevity, and whatever quantity of information he desires to convey, he does it briefly and pleasantly. The preface and introduction to this excellent book (valuable as it is in the public or private school-room) should be carefully perused by parents and teachers; and though the direction as connected with the art of interrogation, (and it is an art), that the teacher's questions should be "logical, analytical, and synthetical," may puzzle those simple mamma and governesses who have not gone through a Queen's College course of profound lectures—yet we forgive Mr. Martin's little pedantry for the sake of the pith, more particularly as he never perplexes the little ones with such words, and their teachers can seek the explanations in the dictionary. The volume has cost Mr. Martin much thought and labour. The poetry is exactly what children cannot fail to like; the woodcuts are numerous and appropriate; and the eye receives instruction, even if the ear fails in attention. The text is, as it should be for the young, large and distinct, and we have rarely met with so valuable a "help" to education.

THE MOORLAND COTTAGE. By the Author of "Mary Barton." Published by CHAPMAN & HALL, London.

To say that this story is worthy of the author of "Mary Barton," is scarcely saying enough in its praise. It is more perfectly constructed, more concentrated, and breathes a more cheerful, hopeful spirit, than its important predecessor; the shadows are less heavy, the lights more brilliant; and our only regret, when we closed the volume, was, that it was finished. The character of "Maggie," in this charming *historiette*, is exquisitely developed, and her mother, although in some things more worldly-minded than Mrs. Nickleby, deserves a place beside that simple lady. There are excellent dramatic situations throughout the story, and the conclusion is so effective, that we shall expect to see it placed upon the stage, where it could not fail to become as popular as it must be in the closet.

JACK AND THE GIANTS. Illustrated by RICHARD DOYLE. Published by CUNDALL & ADDEY, London.

Mr. Richard Doyle's pencil has been so frequently appreciated, that it needs little commendation from us to ensure its popularity. "Jack and the Giants" is an admirable present for children, who cannot fail to imbibe a taste for correct drawing from the illustrations.

MONEY: HOW OLD BROWN MADE IT, AND HOW YOUNG BROWN SPENT IT. By LUKE LIMNER, Esq. Published by ACKERMANN & Co., London.

This series, in two parts, illustrates the evil progress of money-making in an original and highly effective manner. The story is told with vigour, but the subjects are too painful,—not, unfortunately, for truth, but for enjoyment. Still, the numbers should be received into every house not devoted to Mammon-worship, and suffered to tell their own story in their own way. The artist is powerfully eloquent for good. He has made the art a rare teacher: his lessons may be learned with profit by all.

THE PLEASURES OF THE COUNTRY. By Mrs. HARRIET MYRTLE. Illustrated by JOHN GILBERT. Published by CUNDALL & ADDEY, London.

Another of Mr. Cundall's beautiful publications for the young, enriched by illustrations from the pencil of Mr. Gilbert. It is a positive boon to children to give them books such as these. The letter-press is pleasant enough reading for little people, but we could have wished it of a higher tone; it is better to draw children up, than to write down to their babyhood.

THE ART OF PORTRAIT PAINTING IN WATER-COLOURS. By Mrs. MERRIFIELD. Published by WINSOR & NEWTON, 38, Rathbone Place.

We know of no handbook affording instruction in that department of water-colour painting which, in the present day, is carried to such a degree of perfection on paper as almost to rival the finesse of miniature painting on ivory. It cannot therefore be doubted that such a work will be found acceptable, especially from the hand of a lady, whose reputation as an authority in art is already established. The practical information conveyed in this little work is not only of that kind necessary for the water-colour portrait-painter, but it is in every way useful in sketching from the life, and essential as a preparatory course to the miniature painter. The process of working recommended is *hatching*, that is for the features, and certainly the highest degree of brilliancy is thus obtainable. After certain chapters of preliminary instruction, the portrait is conducted to conclusion under the heads "First Painting," "Second Painting," "Third Painting," "Draperies," "Backgrounds," "Alterations and Corrections," &c., and the method of working is so simplified, and withal so sound in principle, that a student may acquire from it an amount of knowledge which may be made at once available.

A LECTURE DELIVERED AT WOBURN, BEDFORDSHIRE. By the Rev. J. ANDREWS. Published by JACKSON & WALFORD, London.

The subject of this address, delivered to the Literary and Scientific Society of Woburn, relates to the Great Exhibition. The lecturer traces the progress of these industrial exhibitions, from that in Paris, in 1798, to the Paris and Birmingham Expositions, in 1849; he then alludes to the forthcoming great event and to the benefits likely to accrue from it, paying the *Art-Journal* the compliment, to which we may without egotism or vanity lay claim, of having been the first and principal instrument in bringing about this event. After speaking of the share which the Prince Consort, so greatly to his honour, has taken in furthering the scheme, Mr. Andrews says:—"But while we acknowledge this, let us give tribute where it is due. So far back as 1844, the *Art-Journal* gave expression to the following words—'A National Exposition for England appears to us almost the only means by which taste can be brought to act upon the various branches of industry.' This sentiment was reiterated in 1845 and 1846." He also notices our subsequent efforts to promote the undertaking. We have not the pleasure of knowing the reverend lecturer, but we feel bound to thank him for doing us justice.

A COURSE OF DRAWING FOR PRIMARY SCHOOLS. By J. BROWN. Published by WARD & Co., and ROWNEY & Co., London.

Mr. Brown is teacher of drawing in the Spitalfields School of Design. The work he has here put forth is intended, we presume, for the use of his pupils, and of others similarly circumstanced; that is, of those who are learning the art of ornamental design. The studies introduced consist principally of diagrams and floral outlines, drawn on a large scale, and designated by the author, "Elementary Free-hand Drawing." They are well adapted to produce freedom and steadiness of hand in the young pupil, to enable him hereafter, when ideas are associated with his practice, to become an artistic designer.

ANIMALS. From the Sketch-Book of HARRISON WEIR. Published by CUNDALL & ADDEY, London.

A more appropriate present could not be devised for the young artist, than this charming volume. The studies are full of truth and expression, and are sufficiently varied; they show some of our most favourite animals in their most natural and picturesque attitudes, and the engravers have seconded the exertions of the artist with skill and attention. Really, we must again express our thanks to Mr. Cundall for his liberal supply of illustrated books, selected with so much judgment.